



# TERMINATOR 5 THE NEW TIMELINE EXPLAINED

THE WORLD'S BEST SCIENCE FICTION  
FANTASY AND HORROR MAGAZINE

# Sci-Fi Now™

## SURVIVORS SPEAK WALKING DEAD

First word on the  
Season 5 climax

**COMICS  
CAN MAKE  
YOU RICH**  
Is your collection  
worth millions?

## GULF ROAR "IT'S GODZILLA MEETS FULL METAL JACKET"

Exclusive access to the  
Monsters sequel

## EPIC INTERVIEW GOTHAM GOES MAD

Meet the foe who  
stole the show

## ALSO INSIDE

SUICIDE SQUAD //  
GAME OF THRONES //  
STEPHEN KING //  
12 MONKEYS //  
HANNIBAL //  
POWERS //  
THE 100 //

# STAR WARS

# THE FORCE AWAKENS

EVERYTHING YOU NEEDED TO KNOW ABOUT SCI-FI'S BIGGEST COMEBACK

[www.scifinow.co.uk](http://www.scifinow.co.uk)

© Lucasfilm Ltd & TM. All Rights Reserved



**CLASSIC CARREY  
SSSMOKIN'!**  
The Mask revisited



**DigitalEdition**  
GreatDigitalMags.com  
ISSUE 102

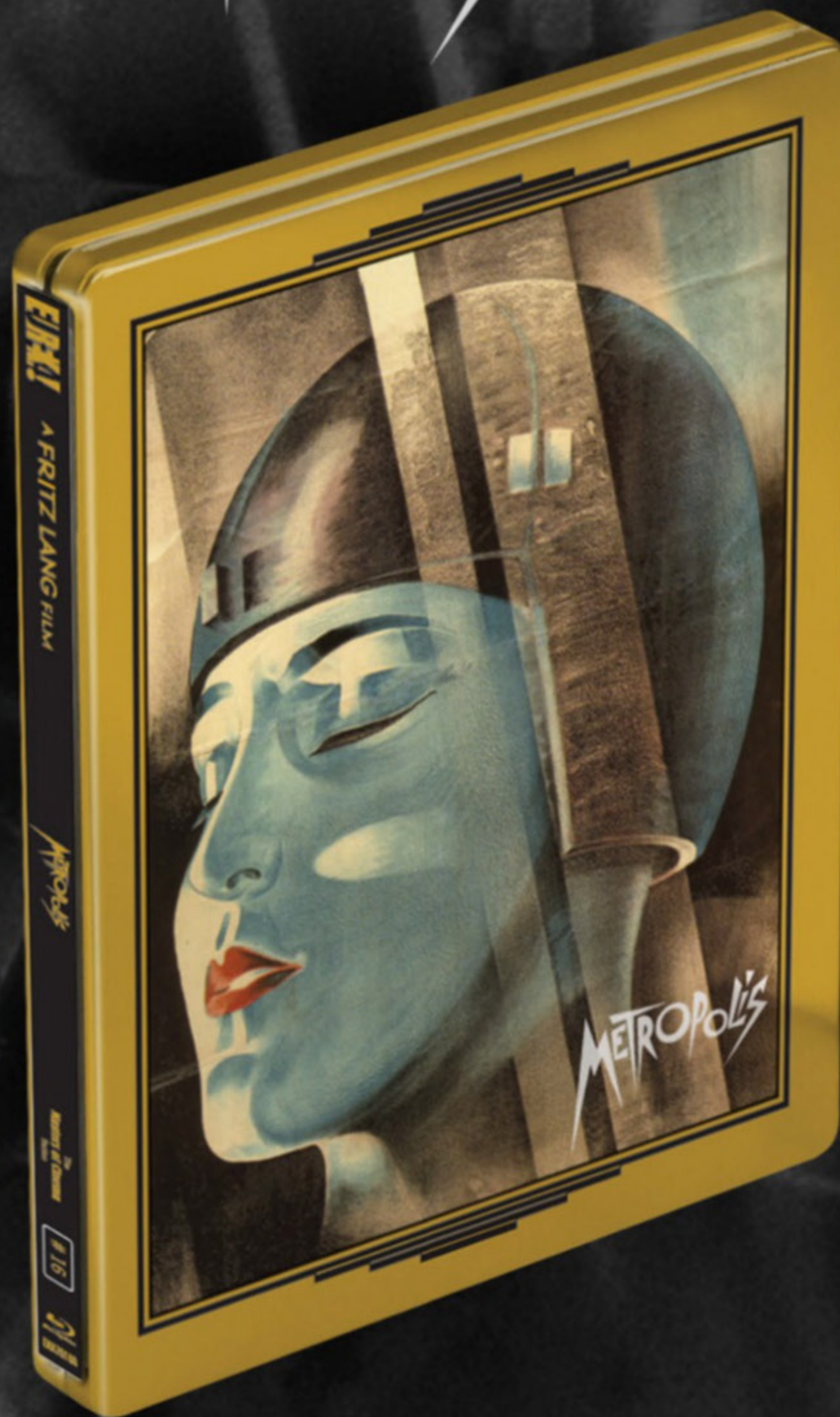
**JUPITER ASCENDING  
SPACE ELVES!**  
Wachowskis strike back





# METROPOLIS

WIN A  
METROPOLIS  
ENGRAVED  
GOLD BAR\*



THE MOST ICONIC OF ALL SCI-FI FILMS  
IN AN ALL NEW ULTIMATE COLLECTOR'S EDITION.

2 x BLU-RAY STEELBOOK WITH ADDITIONAL SPECIAL FEATURES  
LIMITED EDITION OF 4000. AVAILABLE JANUARY.

\*PURCHASE NECESSARY. TERMS AND CONDITIONS APPLY. SEE INSIDE PACK FOR DETAILS

**EUREKA!**  
www.eureka-cinema.org

The  
Masters of Cinema  
Series

Twitter: @mastersofcinema  
Beurekavideo

AVAILABLE FROM  
amazon.co.uk





## GET EXCITED ABOUT PIXELS

In addition to rendering the 'Movie Poster of 2015' award a non-contest, *Pixels* follows in the tradition of *Scott Pilgrim Vs The World* and *Wreck-It Ralph* in looking to videogames for inspiration. *Harry Potter* director Chris Columbus's first genre feature since 2010's *Percy Jackson* sees aliens take the form of gaming icons like Pac-Man and Donkey Kong in an attempted invasion of Earth, with computer nerds Adam Sandler, Peter Dinklage and Josh Gad on the frontline of the human resistance. The geek shall not only inherit the Earth, they'll save it!



The last few years have galvanised geekdom in a way that is almost – but not quite – unprecedented. We've seen Marvel's properties evolve from hit-and-miss solo ventures into a single sprawling, interconnected cinematic universe, with DC following suit. We've seen the likes of *Harry Potter*, *Twilight* and *The Hunger Games* take on a new life on the big screen, and *The Walking Dead* and *Game Of Thrones* show what can be achieved on the small screen.

However, having given time for the dust to settle after the first preview footage exploded onto the internet, there's every chance that *Star Wars: The Force Awakens* could eclipse all of this. In a few snatched glimpses, JJ Abrams' bold new vision of

the universe that George Lucas built has inspired more fan-reaction videos, memes, spoof trailers, posters and gifs than there are midichlorians. Along with *Star Trek*, it was one of the first properties to truly unite fans of sci-fi the world over – the "awakening" that the trailer mentioned wasn't just referring to the Force; it was heralding the return of the genre's shining light.

For many – myself included – the saga represented a gateway into the world of sci-fi and fantasy, and to see it return with such bombast will make 2015 a year to remember. It's not like the genre has ever been short of exciting, thought-proving and downright entertaining properties, but there is nothing like *Star Wars*; only the real thing will do.

And with one passing of the guard comes another: you may have noticed the absence of James from his usual spot, but fear not – as Editor in Chief, his fingerprints will still very much be in evidence, providing guidance like a ghostly Obi-Wan. As the new Deputy Editor of SciFiNow, I couldn't have a tougher act to follow, but if I can come close to imbuing this magazine with the same level of dedication, creativity, enthusiasm and ingenuity that James has demonstrated then I will count it as a victory.

Here's to a great 2015!

*Steve*  
Steve Wright  
Deputy Editor



# CONTENTS

## EVERY ISSUE

**06** PORTAL

What's happening  
in the world of sci-fi

**56** SUBSCRIPTIONS

Subscribe to the  
magazine and save today

**130** NEXT ISSUE

Your first look at the  
next issue of SciFiNow



**26**

## JUPITER ASCENDING

Will the Wachowskis' latest risk pay off?

INTERVIEWS



**32**

## SCI-FI MESSIAHS

Who's the top  
chosen one?

COUNTDOWN



**48**

## THE WALKING DEAD

Tyreese and Daryl talk  
death and the future



**58**

## 12 MONKEYS

Cast and crew speak



**118**

## THE MASK



**16**

## TERMINATOR: GENISYS

The timeline explained



**40**

## GOTHAM

One-on-one with Penguin



**77**

## EX MACHINA

## PORTAL

### 06 Suicide Squad

Our thoughts on  
the A-list casting choices  
for DC's upcoming anti-  
superhero smasher.

### 13 Grimm

We chat to series regular  
Reggie Lee, aka Sgt Wu,  
about what's ahead in  
Season Four.

### 15 Game Of Thrones

With Season Five fast  
approaching, we look at what's  
next in store.

### 16 Terminator: Genisys

Confused by the new trailer?  
We make sense of the many  
*Terminator* timelines so you  
don't have to!

## FEATURES

### 18 Star Wars: The Force Awakens

Everything there is to know  
about Episode VII.

### 26 Jupiter Ascending

Producer Grant Hill on  
defying the odds with the  
duo's latest fearless thriller.

### 32 Sci-Fi Messiah Figures

We scour the holy scrolls of  
sci-fi divinity.

### 40 Gotham

Robin Lord Taylor on how the  
Penguin stole the show.

### 44 Monsters: Dark Continent

The director and cast reveal  
all on this follow-up.

### 48 The Walking Dead

Norman Reedus and Chad  
Coleman look ahead.

### 54 White God

The director of this indie hit on  
learning from the past.

### 58 12 Monkeys

We hear from the cast why  
everything will change.

### 62 Extant

Series creator Mickey Fisher  
on working with Spielberg.

### 64 Powers

Why this adaptation of Brian  
Michael Bendis's classic comic  
will usher in a new era for TV.

### 68 Comic-Book Prices

Is your comic collection worth  
millions? Find out here!

## REVIEWS

### 74 The Hobbit: The Battle Of The Five Armies

The battle for Middle-Earth  
comes full circle as the final part  
of the trilogy unfolds.

### 75 Into The Woods

Our verdict on the star-studded  
adaptation of the Stephen  
Sondheim musical.

### 75 Night At The Museum: Secret Of The Tomb

The mayhem continues in the  
third part of the Ben Stiller-  
starring series.

### 76 Enemy

Nothing is what it seems in this  
confounding thriller starring  
Jake Gyllenhaal.





## SUBSCRIBE

FOR SUBS, OFFERS AND MORE,  
START SHOPPING AT:  
**WWW.IMAGINESHOP.CO.UK**  
imagineshop.co.uk

## MEET THE TEAM

Q. What was the best thing about the trailer for *The Force Awakens*?



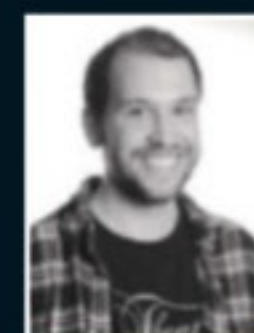
**James Hoare**  
Editor in Chief

A. John Boyega as Finn  
Boyega popping up and ruining Christmas 2015 for racists.



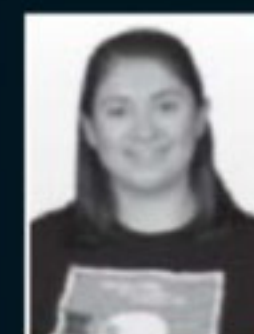
**Steve Wright**  
Deputy Editor

A. New lightsaber  
Just wear heat-resistant gloves and it'll be fine.



**Jonathan Hatfull**  
Senior Staff Writer

A. It's an actual teaser  
Just enough to get us excited, but there's so much more to see.



**Poppy-Jay Palmer**  
Staff Writer

A. Daisy Ridley as Rey  
Super-excited about the prospect of a new sci-fi feminist icon.



**Marcus Faint**  
Senior Designer

A. Millennium Falcon  
The whooshing of the Falcon, the TIE fighters firing. Goosebumps.

### 76 It Follows

Maika Monroe runs for her life in this promising horror.

### 77 Ex Machina

Oscar Isaac plays God in this darkly prophetic thriller from Alex Garland.

### 79 Honeymoon

Does this Rose Leslie-starrer live up to its reputation as one of the year's best horrors?

### 82 Game Of Thrones: Season Four

We look back at the events of the season that changed everything in Westeros.

### 83 Intruders

Our verdict on this BBC America/BBC2 split production from the creators of *The X-Files*.

## BOOK CLUB

### 92 Essential Read: The Dark Tower

Discover how Stephen King was inspired to create his epic, western-inspired series.

### 96 Beginner's Guide: Eoin Colfer

Check out the author's greatest hits, from *Artemis Fowl*, *Hitchhiker's* and beyond.

### 98 There Will Be Lies

*In Darkness* author Nick Lake returns to the world of fantasy in his latest novel.

### 102 Half The World

Does the *Shattered Sea* trilogy's mid point live up to Joe Abercrombie's *First Law* series? We give our verdict here.

## TIMEWARP

### 110 Amicus Productions

From *Dr Terror* to *Dr Who* and *The Daleks*, we chart the colorful history of Hammer's biggest rival.

### 118 The Mask

Behind the scenes on the film that made Jim Carrey and Cameron Diaz stars.

### 122 Piranha

Joe Dante on how he got Spielberg's approval.

### 126 X-Men: The Animated Series

Do you joke like Morph or fight like Wolverine? Which mutant you are.





SciFiNow THE HOTTEST NEWS FIRST

# PORTAL

Your essential,  
trustworthy and  
unrivalled guide  
to the latest genre  
happenings

NEWS



BLOND

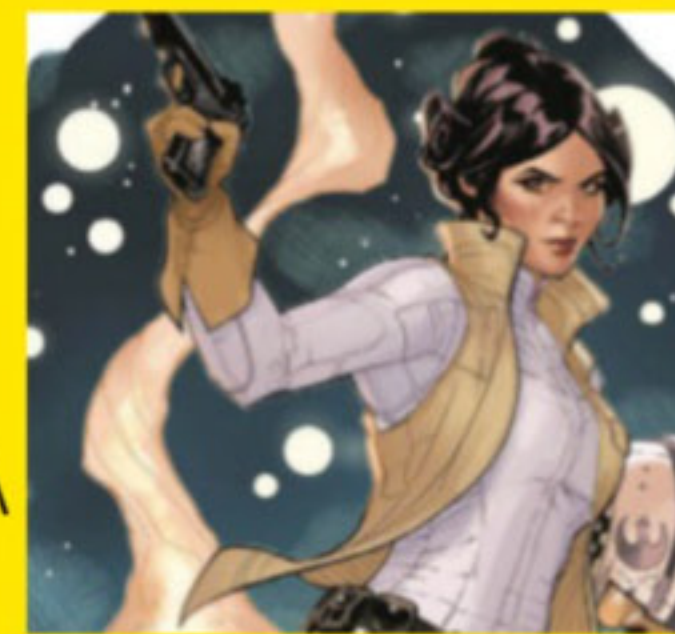




Director Timo Vuorensola talks dinosaurs in space



Star Eliza Taylor tells us what's in store for the latest YA TV hit



We give the complete lowdown on Marvel's relaunched comic series

## BAD GUYS RULE

# INTRODUCING THE SUICIDE SQUAD

Check out the members of DC's foremost gallery of rogues.

WORDS STEVE WRIGHT

**A**mid the furore surrounding DC's announcement of their movie release slate, it would have been easy to overlook the presence of *Suicide Squad* among their assembled future money-makers. However, in light of the most recent casting announcements, it's safe to say that it has suddenly become a far more exciting proposition.

With David Ayer (*End Of Watch*, *Fury*) at the helm, the assembled suspects certainly makes for exciting reading: ❶ Rick Flag (Tom Hardy), ❷ Deadshot (Will Smith), ❸ The Joker (Jared Leto), ❹ Harley Quinn (Margot Robbie), ❺ Boomerang (Jai Courtney) and ❻ The Enchantress (Cara Delevingne), with ❼ Amanda Waller (Viola Davis) overseeing things.

Going through the assorted oddballs one by one, Deadshot is one of the Squad's most frequent members in the comics – as well as arguably its most morally ambiguous – and a smart-shooting gun for hire with little regard for his own personal safety and even less for his targets. The casting of Smith underlines the A-list credentials of this film, and with the actor having proven that he can do antihero in 2008's *Hancock*, this casting could be a masterstroke.

Jared Leto snags his turn as The Joker off the back of an Oscar-winning turn in *Dallas Buyers Club*. Hopefully he won't make the mistake of



gravitating too close to Heath Ledger or Jack Nicholson's seminal takes on the character, but we can picture him as Gotham's Clown Prince of Crime. We can't see him working as part of a team though, or even as an antihero – he needs to be either out-and-out psycho or nothing.

Margot Robbie's Harley Quinn is one of the recent recruits to the Squad in the comics, and it's no surprise to see her follow Mr J. Robbie has gained acclaim off the back of starring in Martin Scorsese's *The Wolf Of Wall Street*, and her appearance in *Suicide Squad* will see her reunite with Will Smith after the two co-star in *Focus*. Plus, it will be nice to finally see an on-screen Harley, especially after her *Arrow* no-show.

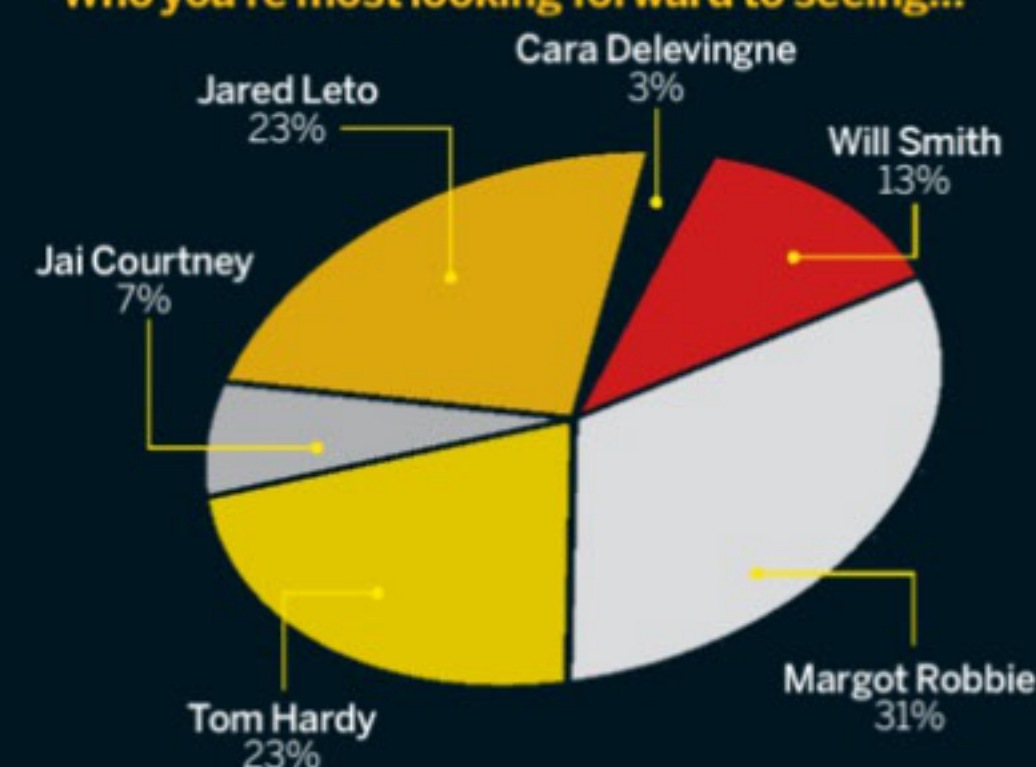
Despite being blasted apart as Bane in *The Dark Knight Rises*, Tom Hardy apparently hasn't had his fill of star-studded DC features just yet. Flag is generally depicted as an ex-Special Forces member who is forced into leading the squad by Amanda Waller, and initially despises working with the assorted group of assassins and psychopaths. Despite this, Flag has his own demons, which we expect to see.

The nature of Boomerang's personality is a slight mystery. There are two versions of him, with no concrete indication as yet of which one will be starring. His character in the comics has consistently remained pretty gimmicky, what with being covered in boomerangs and all, but considering Jai Courtney's tendency for hard-bitten and gritty roles, expect this to be slightly less silly than previous incarnations.

Model and actress Cara Delevingne is the final and perhaps most intriguing *Suicide Squad* member, being a magic wielder whose power takes a dark toll on her. Delevingne is perhaps the lowest-profile member of the cast, although the time between now and the movie's release

## SELECT YOUR SQUADDIE

Who you're most looking forward to seeing...



will also see her star in Joe Wright's *Pan* and the Johnny Depp-starring Martin Amis adap *London Fields*, so expect to know a bit more about her by the time this comes about.

Lastly, we have Viola Davis's Amanda Waller. So often the sinister yet unflappable background figure in many other DC properties, it will be great to see her finally take centre stage on a more visible platform, and considering that she's being played by yet another Oscar nominee in the form of Davis, we can only foresee good things.

In an interview with *Collider*, Ayer gave a few none-too-subtle hints as to what kind of tone we can expect, describing *Suicide Squad* as being like "The Dirty Dozen with superheroes," before going on to highlight the fact that "I can ask the question, 'Does a movie really need good guys?'"

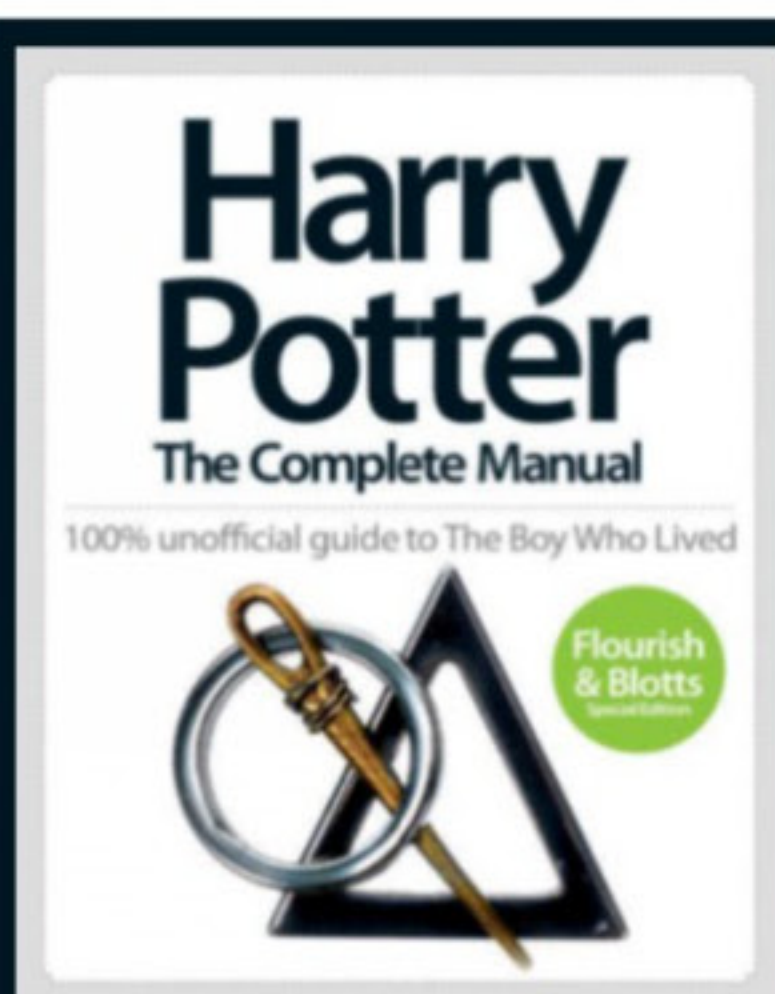
It's certainly a risk, with an all-villain cast being new territory, but with this kind of cast and creative team on board, the results will be interesting if nothing else.

*Suicide Squad* will be released in cinemas on 5 August 2016.



(Left to right) Amanda Waller, Deadshot and Harley Quinn will feature in David Ayer's *Suicide Squad* movie.





## HARRY POTTER: THE COMPLETE MANUAL

SciFiNow's 100% unofficial guide to The Boy Who Lived

Moony, Wormtail, Padfoot and Prongs are proud to present SciFiNow's guide to the Wizarding World. **Harry Potter: The Complete Manual** digital edition is available to download from iTunes now.

Do you confuse Hufflepuff with Pygmy Puffs and gillyweed with gillywater? Do you mix up your charms and curses? Do Hippogriffs, Nifflers and Flobberworms leave you utterly bamboozled? Get clued up on the lexicon with our essential guide. Even Potterheads that can recite all three Sorting Hat songs from start to finish will enjoy a nostalgic look back at Harry's world.

With more packed into it than the *Daily Prophet* on a field day, the **Complete Manual** contains all the *Harry Potter* news from the last seven years. Get up to date on *Potter* – or have a nostalgic look back – with features, interviews with the stars, quizzes and more.

And it doesn't end there. Get yourself up to speed on horror with the **Zombie Movies, Slasher Movies, Gothic Horror and Hammer Horror eBooks**. Or if sci-fi serials are more your thing, have a look back at some of the most-loved TV series of our generation with the **Firefly and Battlestar Galactica Complete Manuals**.

Get your digital handbooks for just £1.99 each now from [www.greatdigitalmags.com](http://www.greatdigitalmags.com).



# RISE OF THE ZOMBIE NATION

The cast and crew of Syfy's guilty pleasure on coming back for more in Season Two

WORDS JOE NAZZARO

**Z** Nation, the comedy/horror series that gave us glowing radioactive zombies and undead babies, has just been green-lit for a second season, and the show's cast and crew are promising more of the irreverent scares that made Season One a surprise hit on Syfy.

"I think what we have learned is, people really like what we're doing," notes series co-creator Craig Engler. "We've definitely taken a different path than any other show that's similar to us, not only *The Walking Dead*, but any other type of show that's in this realm. What we've heard from viewers is 'We really like the unpredictable nature of the show, and we really like the crazy stuff you come up with, but we also love the dramatic stuff!' So we know where we're going in Season Two, and [showrunner] Karl Schaefer and I have had a conversation or two about that, but I think what we really want to do is continue what we're doing but times five. We'll see how many more zombie

animals we can get in there, and how many kinds of interesting zombies you will see in our apocalypse. You'll see some crazy character storylines, and some deep storylines as well."

While specific details about Season Two are still somewhat few and far between, most of the key cast members already have a few items written down on their mental wish list. "I would love to have some flashback moments to Murphy's life before the apocalypse," claims Keith Allan, whose character's zombie bite-ravaged body also contains the antibodies, and therefore a potential cure to the Z-virus. "And I would really love to find out about Murphy's back-story and what he lost in the apocalypse."

"It's really telling about what makes these characters who they are today when we find out what they've lost, and like everybody else, Murphy has lost everything. I think it would be fascinating to find out where he came from, because I don't think you start

out being an asshole. It's an acquired set of circumstances, so it would be interesting to find where this guy was before it all went to hell."

"First of all, I need a new outfit," jokes Kellita Smith, who plays ex-National Guard Roberta Warren, the group's unofficial leader. "I think we just need to continue the balance of leadership and sensitivity, and allow my femininity to breath a little bit more on the rest of our journey."

"I will say something else about Season Two," adds Engler, "which Karl and I have had some discussions about, is that there are two particularly cool things that I am hoping we can, but I have no idea yet if we'll be able to do them; two cool idea things, and then one super-interesting, probably short-term character that I would love to see if we can get in there. That's all I can give you – and there's going to be zombies!"

*Z Nation*: Season Two will air in the US in 2015 on Syfy.



# FIVE THINGS WITH KATHARINE ISABELLE

The star of *Ginger Snaps* on being a horror icon, typecasting and *Hannibal*

WORDS JONATHAN HATFULL

## 1 Home-invasion horrors

Katharine Isabelle has established herself as a modern horror icon following roles in *American Mary* and *Ginger Snaps*. With home-invasion horror *Torment*, she's changing it up with a more maternal role as a woman whose family is under threat. "She's a mum, and she's put in a situation that's beyond what any of us would like to be put in, and does her best to maintain her family – and life!" she laughs. "All three of us were pretty cool, and we bonded in a great way. We're also out in Ontario in a creepy old house, so we're all kind of wanting to stick together anyway!"

## 2 Scream queen

Isabelle has garnered a dedicated following with her genre work. "Any title anyone has, 'You're great in horror' – that's always very welcome. As a working actor who just wants to work, I'm just happy to be here doing what I'm doing, and I'm happy that people still want to watch it." However, she's keen to avoid typecasting. "That's always a danger when you do a role that's quite loved like *Ginger*, people just wanted me to do that again and again. But it's fine – *Ginger*'s an awesome character! I will always love *Ginger* and *Mary*. I just like to add other equally loved, interesting characters to my list of personality disorders!"

## 3 Fine young cannibals

Last year, Isabelle joined the cast of Bryan Fuller's excellent *Hannibal*, playing Dr Lecter's damaged patient Margot Verger. "It's one of the best shows on television," she enthuses. "All the actors in it are so great. Like Mads Mikkelsen – I basically just follow him around and stare at the back of his head all day! I was so excited to be part of that universe, Bryan Fuller is such a creative genius, and my character is so interesting. And she's getting more interesting in Season Three as we go along. No matter what you do in life, you want to feel like people care or you're doing something that's appreciated. I definitely appreciated *Hannibal*, and other people do as well, and being a part of that is just... fucking sweet."

## 4 Rise of The Twisted Twins

Art-house horror *American Mary* propelled writer/directors Jen and Sylvia Soska into cult stardom, and Isabelle received a huge amount of praise for her performance. She tells us that she would jump at the opportunity to work with them again. "Oh yeah, for sure – they're best friends of mine, I'll do whatever they'll tell me to do." When it comes to their upcoming movie *Painkiller Jane*, Isabelle isn't opposed to the idea. "I would do anything they said. They're early in production now, and there's a lot of other money behind them, so whether the money people are going to want old Canadian me, at the end of the day I have no idea."

## 5 Ginger Snaps back

It's been nearly 15 years since the release of werewolf tale *Ginger Snaps*, and the film's standing only grows as time goes by. "I can't say I'm surprised; I had the same reaction when I read it. I was like, 'Holy fuck, this is super cool, this character is amazing, this is an amazing story,'" she remembers. "It's a testament to the movie, how well-written the characters were. There's 14-year-old kids who weren't even alive when we shot that movie that love it. It still looks good, it's still smart, it's still funny, and it's still totally an accurate commentary on growing up. I think people will watch that for many years to come. I'm very proud of that."

*Torment* will be available to buy on DVD on 26 January.

THE SOSKA SISTERS  
ARE BEST FRIENDS  
OF MINE, I'LL DO  
WHATEVER THEY'LL  
TELL ME TO



RETURN OF THE KING?



Peter Jackson adapted parts of *The Silmarillion* for *The Hobbit*.

# RETURN TO MIDDLE-EARTH

Peter Jackson may be delving into Tolkien's archives once more

WORDS POPPY-JAY PALMER

Now that the final *Hobbit* film is over and done with, you would think the Middle-Earth franchise could peacefully retire itself to the Shire, but that may not be the case just yet.

Speaking to *Variety*, *The Hobbit* and *Lord Of The Rings* director Peter Jackson revealed that while he's done with Tolkien's work for the time being, he might consider returning to it a few years down the line for a new movie based on *The Silmarillion*.

"If I had to start tomorrow, I would say no," said Jackson, "because I would appreciate a break to clear my head and get my little New Zealand stories done, which is where my passion and my heart is heading now."

"But ask me in two or three years, and I'd probably say yes. It would be hard to see another filmmaker go into this world, because I certainly have an emotional ownership of it."

Richard Armitage, who stars as Thorin Oakenshield in *The Hobbit*

movies, previously told MTV he reckons Jackson still isn't done with Tolkien's work.

"I'm sure the lure of *The Silmarillion* will bring [Peter Jackson] back to Middle-Earth. I think he loves Middle-Earth. I think he's defined what it looks like. He's created all of those worlds that Tolkien talks about. It's obviously irresistible to him."

Even if he's up for the task in five years or so, Jackson still has to contend with the copyright on *The Silmarillion*. The Tolkien estate is very protective of its assets, and has so far been unwilling to give up the novel to Warner Bros.

If Jackson was to make it into a new movie franchise, he'd have his work cut out for him. The novel is regarded as one of Tolkien's most serious and complicated, so perhaps most fans wouldn't be too heartbroken if Jackson didn't bother.

*The Hobbit: The Battle Of The Five Armies* is in cinemas now.

# NAZIS ON DINOSAURS!

Iron Sky 2 helmer Timo Vuorensola says sequel *The Coming Race* will be radical

WORDS OLIVER PFEIFFER

How can you possibly top the ingenious idea that the Nazis set up a secret base on the Moon, only to hatch a plan to enact revenge on the world 70 years later? How about Nazis on dinosaurs hiding beneath a post-nuclear Earth where the world leaders are reptilian? That's the equally bombastic concept behind the sequel to Finnish filmmaker Timo Vuorensola's 2012 political satire hit *Iron Sky* – which will be sub-headed *The Coming Race* and has been described as "*Iron Sky* meets Indiana Jones on a safari in Jurassic Park."

"It's this David Icke reptilian new world order conspiracy theory that the whole of mankind has been controlled by these reptilian creatures from another planet and have infiltrated the whole society as we know it," says Vuorensola. "We thought this was the most insane, batshit claim out there, but that's what the *Iron Sky* world is like – take the craziest shit and then turn it into a story element."

Impressively, Vuorensola has enlisted German company Pixomondo to create the visual effects. The FX maestros were behind the Oscar-winning special effects for Martin Scorsese's

*Hugo*, in addition to rendering the realistic dragons in *Game Of Thrones*. "For me, this is super important, because I've been a big fan of dinosaurs all my life, so I really wanted to have somebody on board who could create me a world of dinosaur action," continues Vuorensola.

*The Coming Race* sees the return of *Iron Sky* cast members Julie Dietze and Udo Kier, while a host of newcomers will also be recruited. Capitalising on its established fanbase, a creatively collaborative crowd-funding campaign is once again being used to source funds for the sequel, while the director intends to inject new hope into the sci-fi genre.

"There's nothing fresh coming from science fiction outside of small independent films, and most science fiction is just mindless shit – like the latest *Star Trek*!" claims the director boldly. "I hope *Iron Sky* is part of the new independent awakening of the more radical side of science fiction!"



*Iron Sky: The Coming Race* goes into production in summer 2015, and will be released in 2016.

The director described it as "*Iron Sky* meets Indiana Jones on safari in Jurassic Park."





TEEN TITANS

# 100 YEARS OF SOLITUDE

The 100 star Eliza Taylor talks Grounders, Mountain Men and what's in store for Season Two

WORDS POPPY-JAY PALMER

**A**fter becoming the YA hit of last summer, *The 100* returned to E4 this month for Season Two. The first season ended on a huge cliffhanger, with Clarke Griffin (Eliza Taylor) waking up in a cell of a quarantine facility.

"Clarke goes further and further down the rabbit hole," Taylor tells us. "Season Two picks up from exactly where Season One left off, and you'll see her locked up in that white room and doing everything she can to get out. She goes very Jason Bourne."

A great escape attempt is obviously on the cards for episode one, but what can we expect as the new season progresses?

"Early on, [Clarke] comes up with a lot of inner battles. She's going to have her authority and her peace of mind challenged quite a lot this season, to the point where she will think she's actually gone crazy."

The season finale also saw the Ark's population – including Clarke's mother Abby (Paige Turco) – crash-landing on Earth. Meeting up with Clarke's group will be difficult.

"The last time Abby saw Clarke she was a scared little girl being sent down to Earth, but now she has become a woman," says Taylor. "I think it will be interesting to see

how Abby deals with that, and how Clarke deals with seeing her mum after she found out that it was Abby who killed her father."

*The 100* quickly gained a reputation for being gory: Jasper (Devon Bostick) got pinned to a tree by spear through his chest, 12-year-old Charlotte (Izabela Vidovic) stabbed Wells (Eli Goree) in the neck, and an explosion caused half of the Grounders to be burnt alive. "Just when you think it can't get any heavier on the blood and the action, it does."

Hostility will be increased to the max, as the Delinquents, the Grounders and the Mountain Men come face to face. "Our writers are pretty incredible," Taylor tells us. "They've planned out some amazing storylines. All of the conflicts that ensue are quite incredible."

The writers have plenty more tricks left, and the show's cast has about as much idea as we do regarding an end game. "I can't figure out if it's because they have a grand plan that they want to keep very secret or if they are still figuring it out. I have no idea. But I can't wait to find out!"

*The 100* is currently airing in the UK every Tuesday at 9pm on E4.



The future looks uncertain for Clarke in Season Two of *The 100*.



SPACE AND BEYOND



# REACHING ASCENSION

The creator of Syfy's epic new event series on changing the course of history WORDS EDWARD GROSS

The concept for Syfy's new limited series *Ascension* sounds like pure sci-fi, but its inspiration actually comes from history.

"This was secretly launched by President Kennedy soon after the Cuban Missile Crisis," explains *Ascension* creator Philip Levins (*Smallville*). "The real Orion Project had begun in the Fifties, but was killed in 1963 when Kennedy saw the mock-up of the Orion spacecraft, because it terrified him. It looked like the Death Star. It was a military project that had been designed to stay in orbit over the Soviet Union and destroy them at a moment's notice. After the Cuban Missile Crisis, Kennedy killed the project. But in this fictional narrative, it's intended to be a life-well for humanity. If we kill everyone on Earth, these people and their descendents will make sure humanity survives."

The show sees a Sixties-era USA launch 600 people on a century-long voyage aboard the generational

starship *Ascension* to populate a new world, but halfway into their journey, the murder of a young woman causes the ship's population to question the true nature of their mission.

He adds, "What they find is a 22-short caliber bullet in her skull. It wasn't powerful enough to exit, which begs the question – who brought a gun? And whoever did knew exactly what they were doing, because the gun wasn't powerful enough to puncture the bulkheads and destroy the ship, so that is part of the mystery."

But that, he emphasises, is only one mystery of *Ascension*, which stars, among others, Tricia Helfer (*Battlestar Galactica*), Brian Van Holt (*Agents Of SHIELD*) and Gil Bellows (*Falling Skies*). "There are mysteries that I can't tell you about," Levins closes. "What happens and what will happen on the ship is not what anyone expects."

*Ascension* is airing on Sky 1 at 9pm in the UK from 16 January.



COMICS KING



## WHO WATCHES THE COMIC CON?

Watchmen co-creator and comics laureate Dave Gibbons tees up for London Super Comic Convention WORDS JAMES HOARE

What are you looking forward to the most about LSCC?

Meeting my fellow professionals, because it's like a floating craps game where you roam about the world bumping into different people. I've been doing this long enough that I've got lots of friends in the business. I also like to meet the public, meet the fans and chat to them to find out what they like and what they don't like.

How did the Comics Laureate role come about?

A friend of mine called Paul Register is a school librarian up in Sheffield, and I went to his school and did a presentation about my life in comics, which seemed to go down well. He started up with some other people a charity called CLAW (Comics Literacy Awareness), and offered me the post of Comics Laureate. I'm not sure what it involves, but it sounds very grand, and obviously there's a Laureate for poetry and

children's books, so it seemed appropriate that we did something in comics.

You've been living with the success of *Watchmen* for decades. Does it still surprise you with how pervasive it is?

Yes. I mean, it does really. When we were doing it, Alan [Moore] and I never had any idea that it would persist in the way that it has, and I suppose, from when we did it in the Eighties, it was a constant presence in comic-book stores and later in book stores, when they had their own graphic novel section. Obviously, the movie a few years ago gave it a tremendous boost again, and I think as many people bought it in the three months after the first trailer was shown as did in the previous probably 30 years. Now, I think it's just sort of part of the cultural landscape, and I think when people discover comics or rediscover comics, it's one of the things that bookshops and comic-book stores recommend to them.

*Watchmen* has had a huge influence on the superhero medium. Are you hyper-aware of that when reading comics?

For a long time, Alan and I regretted that it made people think – readers, and particularly creators in America – that this was how to do comics: make them very self referential, downbeat, bleak and kind of dark. That wasn't what we intended; what we tried to show is one way of doing comics.

Some comics will always be a bit like *Watchmen*, but there's some stuff that is completely unlike it and comes from a new direction. So I'm obviously flattered when people are influenced, but I just love to see a whole range of influences, and thank God we've seen the end of the completely dark and bleak superhero comic.

Dave Gibbons is just one of many guests who will appear at this year's London Super Comic Convention. Find out more at [www.londonsupercomicconvention.com](http://www.londonsupercomicconvention.com).



**FREE TICKETS!**  
FIND OUT HOW YOU CAN GET A PAIR OF TICKETS FOR LSCC ON PAGE 56

© Melinda Seckington

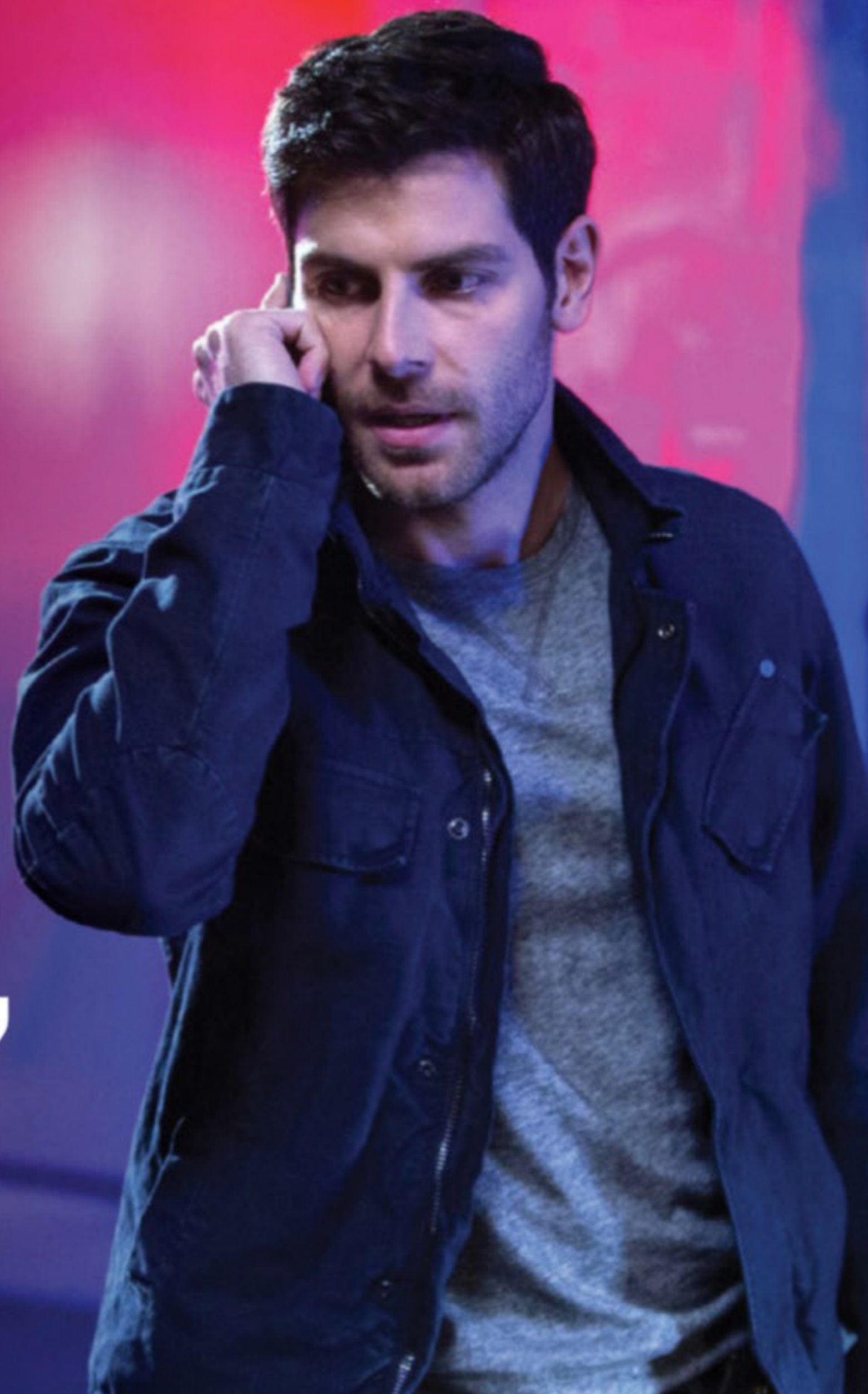


GRIMM FORTUNE

# GRIMM SEASON 4 IS "THE BEST SEASON YET"

Grimm star Reggie Lee tells us why fans are going on an emotional rollercoaster

WORDS JONATHAN HATFULL



It's fair to say that *Grimm* Season Three ended on a hell of a cliffhanger. The Monroe (Silas Weir Mitchell)-Rosalee (Bree Turner) wedding didn't exactly go off without a hitch (tough when one of the guests ends up with a chest full of bullets): Wu (Reggie Lee) might have finally uncovered Nick's (David Giuntoli) supernatural secrets, and speaking of Nick – he's lost his Grimm powers.

"Boy, that last episode, I think there were about 30 cliffhangers going on at once!" laughs Lee, who has become a fan favourite as the deeply sarcastic Sergeant Drew Wu. "There are so many juicy events happening that it bodes for a really great comeback. And believe me, it starts right where we left off."

Season Four will find our heroes struggling to adapt. Without his Grimm powers, Nick and Hank (Russell Hornsby) have to go back to more old-fashioned kind of police work. They'll also be dealing with the fact that Wu knows that something's up, and that his colleagues and friends have been lying to him.

"I think the thing about Season Four specifically is everyone has such an individual path," explains Lee. "Seasons Two and Three were like kind of the seasons of the *Scooby Gang*, with everyone working together. Season Four explores very personal paths of each of these people. It's kind of like psychological action; everyone's in a psychological dilemma.

What I hear from the fans is that they're more keen on the individual lives of these people that are in this show."

Fan interaction has always been a huge part of *Grimm*'s success, and Lee tells us that the faithful are more vocal than ever. "They're in it to win it, and they are really full force in your character's life!" he laughs. "And what I like is they care so much. You can see how the fanbase has really grown. It's been very warming, because they've been so involved."

Although Lee tells us that those fans should be prepared for a darker road,

he's confident that Season Four of *Grimm* is better than it ever has been before.

"You will go through a very emotional ride," he teases. "There is a confrontation between a couple of characters in the show that you never would think would happen," he explains. "I mean, we're talking a major confrontation! So you guys have something really wonderful, and I really do believe that it's been the best season yet."

*Grimm* Season Four will air from 28 January on Watch.



## HOT TOPICS

Your most-read posts on  
[SciFiNow.co.uk](http://SciFiNow.co.uk)



15 BEST HORROR  
FILMS OF 2014

[tinyurl.com/mgnyq86](http://tinyurl.com/mgnyq86)



DREDD 2: ALEX GARLAND  
DROPS SOME TRUTH BOMBS

[tinyurl.com/knrwuek](http://tinyurl.com/knrwuek)



FANTASTIC FOUR REBOOT IS  
FAITHFUL TO THE COMICS

[tinyurl.com/kqpxl9y](http://tinyurl.com/kqpxl9y)



THE WALKING DEAD DARYL  
DIXON SEXUALITY CONFIRMED

[tinyurl.com/kjgmubg](http://tinyurl.com/kjgmubg)



GUARDIANS OF THE GALAXY 2  
TO LEAVE OUT A FAN FAVOURITE

[tinyurl.com/nuhg8cs](http://tinyurl.com/nuhg8cs)



**MARVEL STRIKES BACK**

# MARVEL'S NEW STAR WARS EMPIRE

The lowdown on the saga's triumphant return to Marvel Comics WORDS CHRIS ANDERSON

**T**his year is set to be a big one for *Star Wars* fans, with *The Force Awakens* reuniting the cast of the original trilogy in December. But you won't need to wait that long for new adventures of Han, Luke and Leia, as Marvel Comics will be launching titles from January, with one already set to be the biggest-selling comic of the last 20 years.

Three titles have been announced, each taking place after *A New Hope*. Arriving in January, *Star Wars* will be written by Jason Aaron, with art by John Cassaday. In February it will be joined by another ongoing series, *Star Wars: Darth Vader*, written by Kieron Gillen and drawn by Salvador Larroca. March will then see the start of a five-issue mini-series, *Star Wars: Princess Leia*, from writer Mark Waid and artist Terry Dodson.

The movie franchise has had an interesting history in comics, starting with Marvel in 1977. "When *Star Wars* set the world by storm in 1977, Marvel was right there with exciting comic adaptations and new stories set in a galaxy far, far away," David Gabriel, the publisher's SVP Sales & Marketing, confirms.

Marvel maintained its relationship with Lucasfilm until the late Eighties, adapting the next two movies and producing an ongoing series. In the early Nineties, the license was acquired by Dark Horse Comics, who for the next 20 years produced many memorable epics, indulging in the emerging Expanded Universe, with titles such as *Knights Of The Old Republic*, set thousands of years before the movies, and *Legacy*, which takes place a century afterwards.

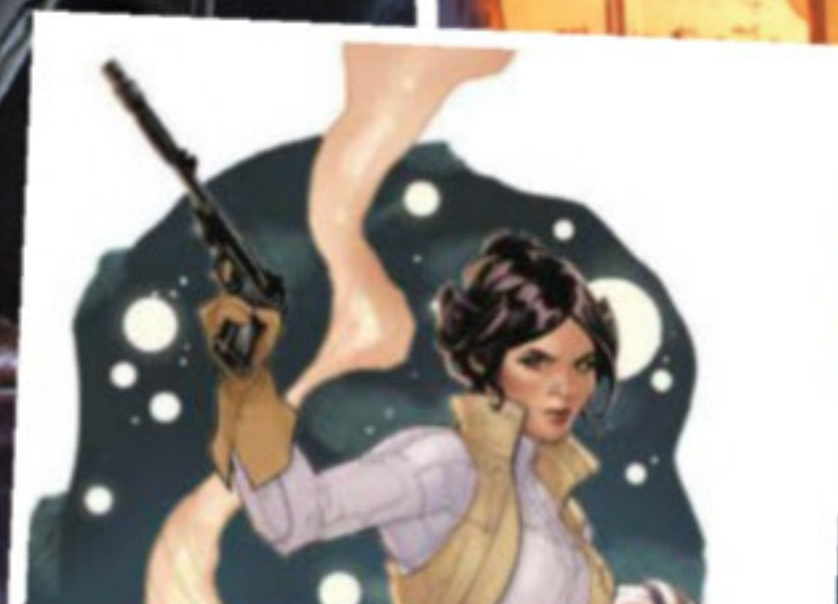
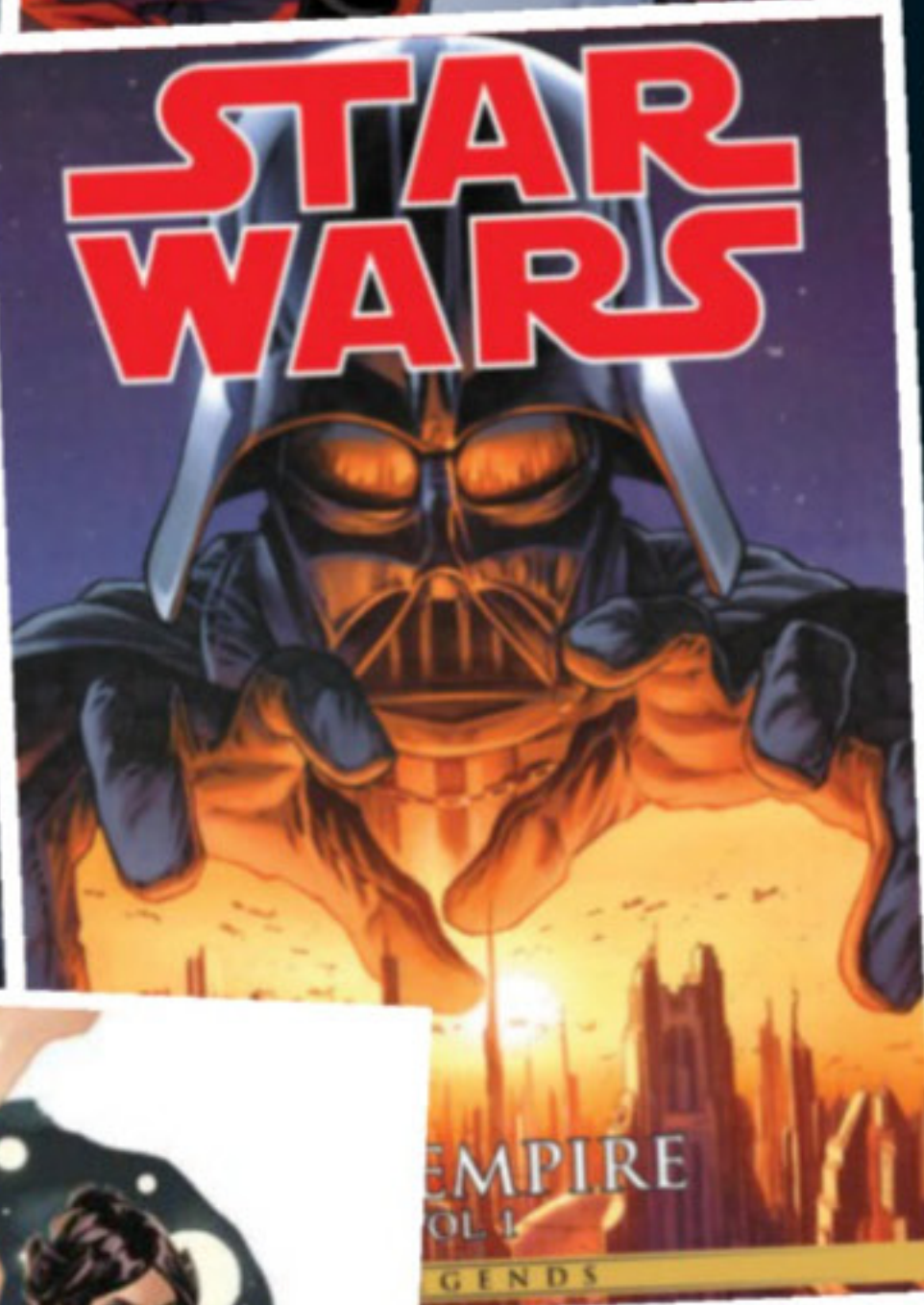
Sadly, Dark Horse experienced a disturbance in the Force. In 2009, Marvel was bought by Disney, who acquired Lucasfilm in 2012. As well as announcing Episode VII and the *Star Wars: Rebels* TV series, Disney revealed its plans for the comic-books, with an arrangement that includes reprinting all the old Dark Horse material: *Star Wars Legends Epic Collection: The Empire Volume 1*, featuring stories set after the prequels, will be released in April. Marvel will also offer remastered editions of its movie adaptations as hardcover graphic novels, starting with *A New Hope* in May.

The old stories will be considered non-canon, as the new Marvel writers have been given a clean slate to work with, drawing solely from the movies. Perhaps the most interesting project

is Kieron Gillen's *Darth Vader*, which follows the character in the wake of the Death Star's destruction. "He's the sole survivor of the greatest military disaster in history – one he had a hand in by letting the Rebels escape," Gillen says. "This is not a thing which leaves you in anybody's good books, let alone the Emperor's."

Jason Aaron's *Star Wars* is being released with more than 50 variant covers, and over 1 million copies already sold to the direct market. The last mainstream American comic-book to achieve that number was *Batman* #500, published in 1993. The Force is back with Marvel, and possibly the industry as a whole.

Discover more about the latest *Star Wars* comic-book releases at [www.marvel.com](http://www.marvel.com).





FUTURE OF THRONES

# DANCING WITH DRAGONS

What we know about Game Of Thrones Season Five and what is likely to happen

WORDS POPPY-JAY PALMER



## 1. CERSEI'S RISE TO POWER

With Joffrey (Jack Gleeson), Tyrion (Peter Dinklage) and Tywin (Charles Dance) out of the picture, Cersei (Lena Headey) doesn't have much family left to compete with. Her one-woman campaign to take over Westeros has become a lot simpler, but to become the true queen she'd have to kill two of her own children. However, after seeing her sobbing over Joffrey's lifeless body at the Purple Wedding it's unlikely that she would stoop that low. She will have to settle for Regent for now.

## 2. STANNIS AND JON BEING BFFS?

When Stannis (Stephen Dillane) took his army up to the Wall to help out Jon

Snow (Kit Harington), he seemed to be a top lad. But it's clear that he has an ulterior motive. Having his army up in the north gives him a new seat of power over the other armies. In theory, he could pretty much show up and declare himself in charge of Westeros with the backing of his minions. He could just be a stand-up guy, but it's much more likely that he's up to something shifty. Only time – and hopefully Season Five – will tell.

## 3. ARYA THE ASSASSIN

Season Four ended with Arya (Maisie Williams) leaving the Hound (Rory McCann) to die slowly and painfully on a hill in the middle of nowhere, begging for death. She travelled down to the harbour and hopped on a ship bound for Braavos in exchange for the coin given to her by Jaqen H'ghar

(Tom Wlaschiha). Arya has been heading down a dark path for some time: she has killed without mercy and recites the names on her hit list in her sleep. Once in Braavos, it looks like she's going to join the Faceless Men and train to become a bad-ass assassin – quite a turn-up for the young Stark girl.

## 4. CORNUCOPIA OF NEW CHARACTERS

A new season brings new characters and plenty of them. Set to make their first appearances are Oberyn's brother Doran Martell (Alexander Siddig); his son Trystane (Toby Sebastian); Dornish captain of the guards Areo Hotah (Deobia Oparei); wealthy ex-slave trader Yezzan (Enzo Cilenti); Oberyn's bastard daughters Nymeria, Obara and Tyene Sand (Jessica Henwick, Keisha Castle-Hughes and Rosabell Laurenti

Sellers) and priest the High Sparrow (Jonathan Pryce).

## 5. NO HODOR OR BRAN

It was announced earlier this year that Isaac Hempstead-Wright and Kristian Nairn wouldn't be returning for Season Five, which leaves us at a loose end as far as Bran Stark and his buddy Hodor are concerned. It will be a real loss, seeing as the last time we saw them Bran was told by an old man that while he will never be able to walk again, he will be able to fly. Thankfully, Hempstead-Wright and Nairn's absence is more of a gap year than a departure, so we can expect to see them back road tripping around Westeros in the future.

*Game Of Thrones*: Season Five will air on Sky Atlantic sometime in 2015.



ARNIE'S BACK

# THERE IS NO FATE BUT WHAT WE MAKE

How *Terminator: Genisys* will rewrite the franchise timeline

WORDS JONATHAN HATFULL

**A**fter what seemed like an age of speculation over whether the new *Terminator* movie was a reboot or a sequel, the first trailer for *Terminator: Genisys* arrived to show us that there's a very good reason for the semantic argument. "The rules have been reset," boasted the promo, as fans attempted to wrap their heads around what they had just seen.

The trailer starts on familiar ground – or at least ground we've heard about. We see John Connor (Jason Clarke) in his full-blooded leader-of-men glory, exhorting his soldiers into one final battle while Kyle Reese (Jai Courtney) listens with rapt attention. "If we die tonight, mankind dies with us."

"The machines sent a Terminator back to the time before the war to kill my mother Sarah Connor," he intones. So far, so classic, and Reese volunteers to travel back in time to save her. He lands in the same alley, dodges the same cop car, ducks into the same store to nick an outfit...

Then a truck smashes in, sending a T-1000 flying and revealing Sarah Connor (Emilia Clarke) at the wheel, delivering the iconic line "Come with me if you want to live." Turns out Sarah and a T-800 already took care of the Terminator sent back to kill her. "The time John sent you to, it no longer exists," she explains. "Everything's changed." Another opportunity to stop Judgement Day has presented itself.

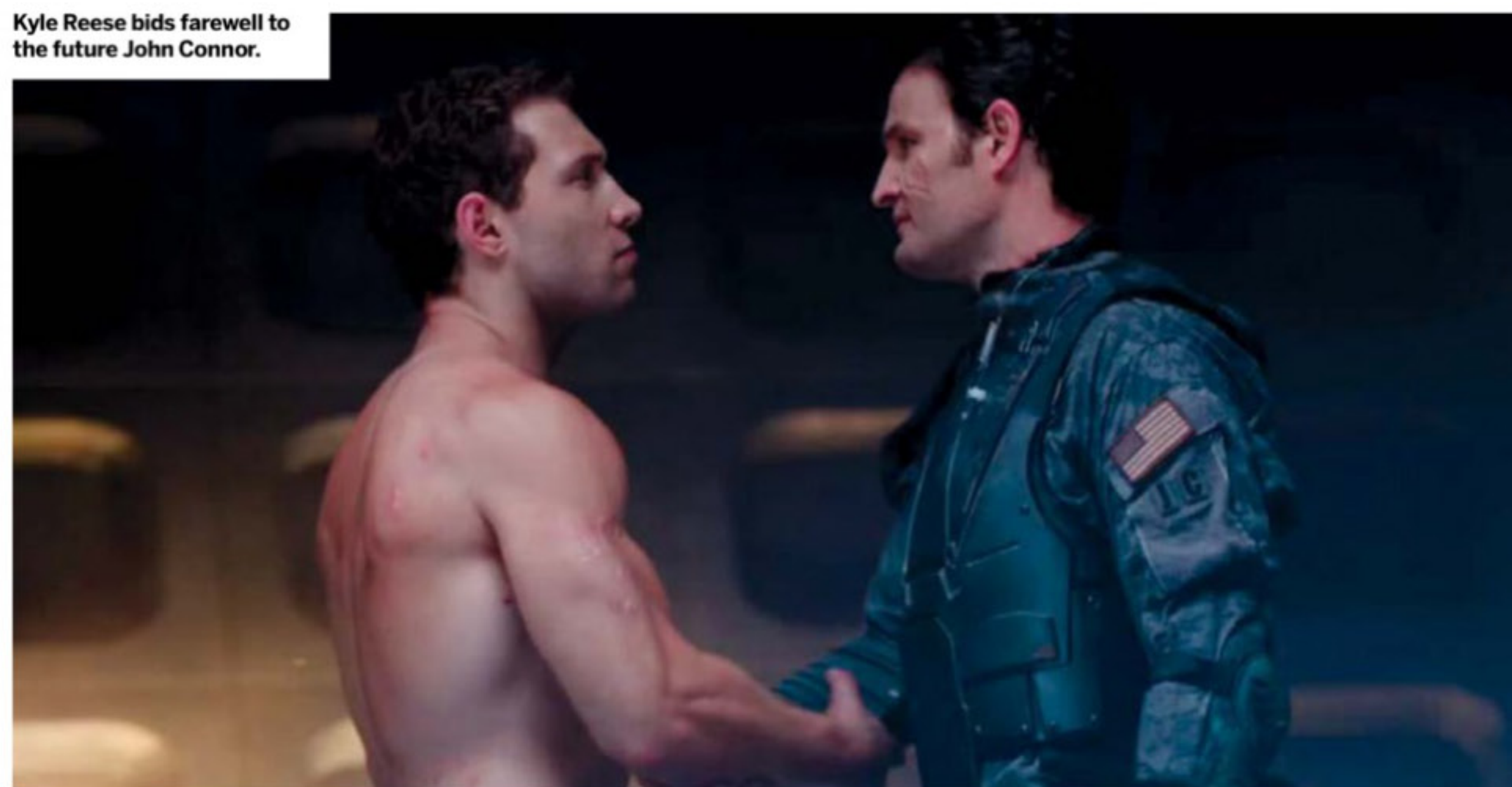
It looks as though the makers of *Terminator: Genisys* have been able to have their cake and eat it too. They get to keep Arnie around as the kindly T-800, while revisiting the classic mythology and stir in a shiny new T-1000 for good measure.

The basis of this change is the early arrival of the T-800, who's shown carrying a young Sarah from a lake (at least it's a pretty safe bet that's him). The debris, and the fact that the unseen figure is carrying a rocket launcher, suggest this wasn't your typical lakeside rescue. This is how the older T-800 can be ready to gun down his younger counterpart.

*Terminator: Genisys* will be released in cinemas on 3 July.

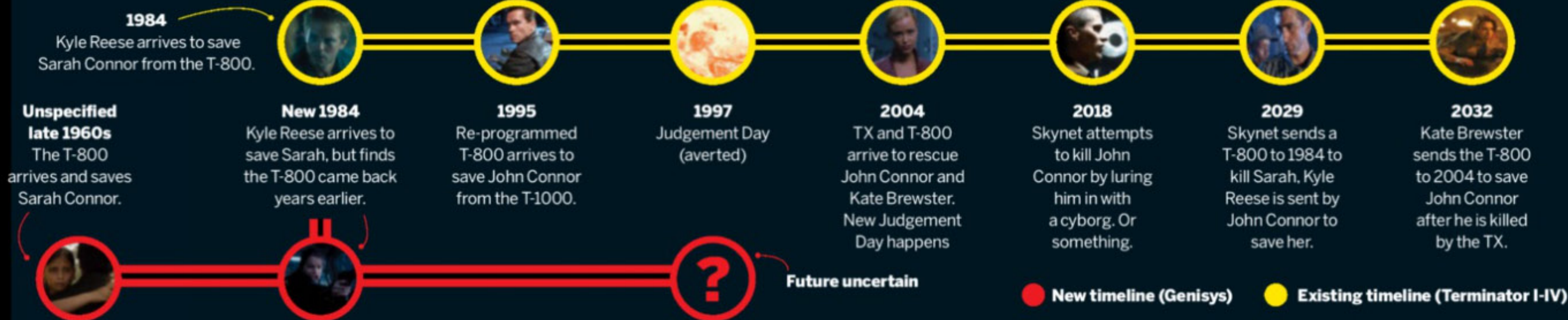


Kyle Reese bids farewell to the future John Connor.



## THE MACHINE AGE

Charting the timeline of the *Terminator* films





# THE STORIES, STRATEGIES, HEROES & MACHINES

[www.historyanswers.co.uk](http://www.historyanswers.co.uk)



## HISTORY of WAR

ON SALE NOW

> Greatest Last Stands > Battle of Cambrai > 95th Rifles > Westland Wasp

GREAT BATTLES



MILITARY MACHINES



HEROES OF WAR



SECRETS & INSIGHT



INCREDIBLE PHOTOS



## BUY YOUR ISSUE TODAY

Print edition available at [www.imagineshop.co.uk](http://www.imagineshop.co.uk)

Digital edition available at [www.greatdigitalmags.com](http://www.greatdigitalmags.com)

Available on the following platforms



[facebook.com/HistoryofWarMag](https://facebook.com/HistoryofWarMag)



[twitter.com/@HistoryofWarMag](https://twitter.com/@HistoryofWarMag)







# STAR STEPPING INTO A LARGER WORLD WARS

THIS YEAR WILL SEE STAR WARS: THE FORCE AWAKENS KICK OFF JJ ABRAMS' BRAVE NEW ERA IN THE STORY OF A GALAXY FAR, FAR AWAY. WE REVEAL EVERYTHING WE KNOW ABOUT EPISODE VII, AND CHECK OUT THE THOUGHTS OF THE FANBOYS AND FANGIRLS...

WORDS STEVE WRIGHT

**IT'S FAIR TO SAY THAT NO FILM SAGA HAS AS CLEAR AN EFFECT ON GEEKDOM AS STAR WARS.**

With just 88 seconds of footage, an entire fanbase was galvanised in support of the galaxy that George Lucas built, spawning more debates, arguments, theories, artwork, memes and spoof trailers than you can fit in a gundark's nest. From what we've seen, in spite of the new additions, *The Force Awakens* still looks recognisably *Star Wars* – something we've not always been able to say about its other properties. Luke, Han, Leia and co are back, with new companions in tow.

Could John Boyega, Daisy Ridley and Oscar Isaac be the new Mark Hamill, Carrie Fisher and Harrison Ford, their names destined to remain embedded forever in the carbonite of popular culture? Very possibly. *Star Wars* is more than just a series of films; it's an

ever-expanding community, and we're all part of it, just like they are now.

It's a mark of the richness and depth of this universe that even brief snippets of footage can tell us a lot about where the series will be heading. Shot-by-shot from the new teaser we commit to the holocron exactly what we've learned of the new movie so far...

## SHOT 1: FINN

**AS THE FIRST** planet we see in the saga (we're going by the chronological release date here, so it's *A New Hope* we're talking about), and the place of upbringing for both Anakin and Luke Skywalker, it's only fitting that the first shot of the trailer is of the unmistakably desolate Tatooine desert-scape, the silence punctuated only by the gravelly tones of Andy Serkis intoning "There has been an awakening. Have you felt it?" ➤

John Boyega won the honour of being fans' first official glimpse of *The Force Awakens*.





# COVER FEATURE

Star Wars: The Force Awakens

➤ Right on cue, Finn (*Attack The Block* star John Boyega) wakes up in a start, panicked, before turning around. The previous rumours that Boyega's character would be a Imperial Stormtrooper appear to have been confirmed – note the made-to-fit armour, as opposed to the jumbled-together ensemble Luke was forced to make do with while stowing away on the Death Star.

On another note, a fair piece of discussion has centred around Finn's appearance; namely the fact that he doesn't resemble either Jango/Boba Fett actors Temuera Morrison and Daniel Logan – the genetic templates for the original Clone Troopers. It was made clear in James Luceno's newly canonical book *Star Wars: Tarkin* that the Empire had started hiring from a

wider pool of recruits (in large part due to the fact that the original clones aged quickly because of genetic tampering), but bearing in mind that we never actually saw any Stormtroopers sans helmets in the original trilogy it still came as a surprise to some.

There's also the question of the 'awakening' that the narrative refers to. The fact that Finn wakes up so soon after this announcement suggests that he is the one being referred to – could he be a potential Jedi? It would seem likely, considering most of the major characters to date have been, aside from Han Solo – and let's face it, no one can replace Han Solo.

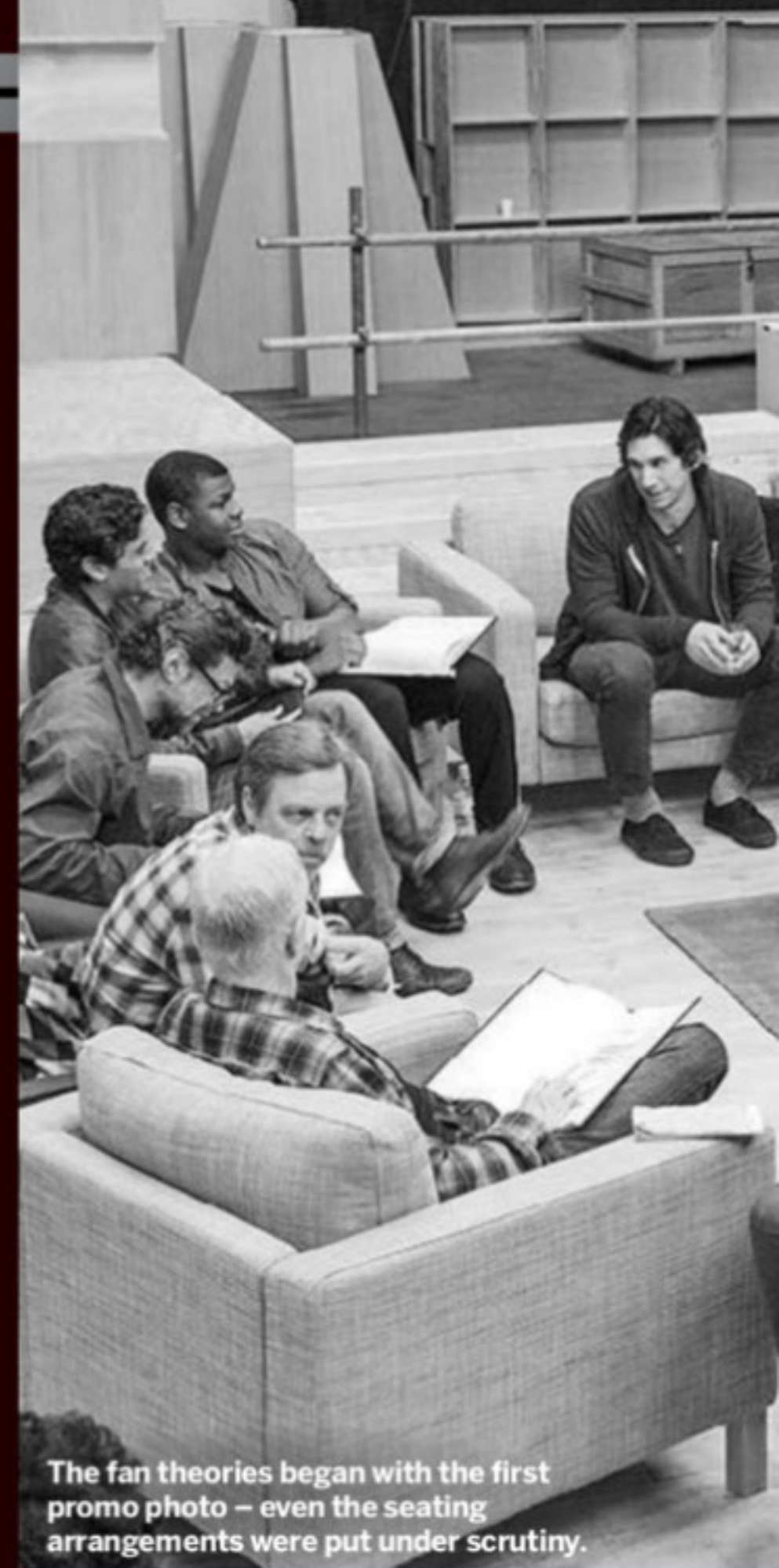
Also of note is the noise heard at the end of this scene; namely the sound made by the Imperial Probe Droids on Hoth in *The Empire Strikes*

*Back*. Of course, it could quite easily just be a randomly selected familiar soundbite designed to make everyone even more excited, but equally it might be the sound of one looking for an AWOL Finn.

## SHOT II: BB-8

**DROIDS HAVE ALWAYS** been a prominent feature of the *Star Wars* universe – look to R2-D2 himself, Obi-Wan's various ill-fated companions in the prequel trilogy, and latterly Chopper in *Star Wars Rebels*. But it's safe to say that this the most that people will have been interested in one single droid.

Rolling its way along presumably the same desert planet Finn found himself on (we're still assuming that this is Tatooine) is BB-8, who has



The fan theories began with the first promo photo – even the seating arrangements were put under scrutiny.



“DROIDS HAVE ALWAYS BEEN A PROMINENT FEATURE OF THE STAR WARS UNIVERSE”

Meet BB-8 – could R2-D2 have competition in the adorable droid stakes?

Insert Magnum joke here...



## A LONG TIME AGO... WE JOURNEY BACK TO SIMPLER TIMES AND REVISIT THE ORIGINAL TEASER TRAILERS



### A NEW HOPE

"Somewhere in space, this may all be happening right now. The story of a boy, a girl and a universe," booms the narrator. There's none of the John Williams score, and even the title font is different. The nearest touchstones to this are the spoof trailers seen in Quentin Tarantino and Robert Rodriguez's *Death Proof*/ *Planet Terror* double-header.



### THE EMPIRE STRIKES BACK

A strange one this, as the teaser for the second instalment in the series features no actual footage – only a slideshow of Ralph McQuarrie concept art, accompanied by the Williams soundtrack and a voiceover. Nowadays it'd be torn apart for being so spoiler-heavy that it's not even funny, with loads of visuals from the Luke/Vader duel.



### RETURN OF THE JEDI

"Coming to a selected theatre in your galaxy" was what was still then known as 'Revenge Of The Jedi', interestingly referred to as "the next chapter in the *Star Wars* saga" rather than simply the last. This is where things start getting recognisably 'Star Wars' – the classic font is used, and Williams' music is playing in the background.





# THE FORCE AWAKENS

Stepping Into A Larger World



Is it just us, or does Rey look just a little bit like Leia?



to be a futuristic Astromech Droid unit – looking a lot like R2 mated to a massive beach ball. It isn't clear whether he'll be a recurring character, or if he is there simply to demonstrate the technological advances that the *Star Wars* universe has been party to. Either way, he looks cool, albeit slightly alarmed, wittering away in a very R2-kind of manner. What's he running from – or to?

Looking towards the backdrop, and there is what appears to be a scrapyard, kind of like the one Watto ran in *The Phantom Menace* (alas, there's no sign of the testy Toydarian here). Among the assorted items there include an old moisture vaporator (used by moisture farmers like Luke's foster parents Owen

and Beru, RIP) and what looks to us like part of an old spaceship – a podracer?

## SHOT III: REY

**NEXT, WE SEE** Daisy Ridley's character, Rey – like the droid, looking hurried and in some state of concern – speeding off into the distance. It doesn't look like she's just heading off for a morning fly either; judging by the expression on her face she's either heading off in hot pursuit of something or is being chased.

Attire-wise, the cloak-and-hood design looks like trademark Ralph McQuarrie, the legendary production designer who worked on the previous *Star Wars* films. In fact, it's easy to see ➤



## THE PHANTOM MENACE

The fact that the first thing you see is a Gungan should have been an omen. But the rest of the trailer works well, kicking off with the 'Every saga has a beginning...' tagline, and shots of Tatooine, lightsabers, podracing, Darth Maul and CGI creations. Everyone went mad for it, but now it definitely comes across as a grim symbol of things to come.



## ATTACK OF THE CLONES

The most minimalist trailer yet, but also the most effective thanks to the heavy-breathing Vader soundtrack. The rest of it actually succeeds in making *Attack Of The Clones* seem interesting, with loaded glances between Anakin and Padme and shots of Yoda, Jango Fett and the Clone Troopers boarding an early Star Destroyer being the picks.



## REVENGE OF THE SITH

Kicking off with Alec Guinness delivering his famous line, with various shots of previous films laying the background, this delivers numerous shots of an evil, red-eyed Anakin, interspersed with the newly created Darth Vader rising from his bed. The rest of it is typical *Star Wars* prequel trailer fare, ie lots of lightsabers, space battles and aliens.



# COVER FEATURE

Star Wars: The Force Awakens

➤ a lot of similarities with Princess Leia, both outfit- and looks-wise. Don't forget, in that first publicity shot of the principal cast sitting together having a script read-through, Ridley and Carrie Fisher are sat next to each other. If they are related then it does pose the question of where Leia is, and why her daughter is being brought up away from the environs that would befit a princess.

## SHOT IV: STORMTROOPERS

**THIS SHOT OF** a group of Stormtroopers is arguably the most elusive in the trailer. Fading into darkness, we get just enough time to notice that the helmet design has been tweaked, with the black lines on the face joining together and the black mouthpiece being widened. The overall aesthetic has become a lot sleeker-looking as a result, with the troopers themselves looking very shiny – this doesn't look like an Empire on the wane.

The presence of the Stormtroopers here at all poses a number of questions. Were all the raucous celebrations after the Battle of Endor a tad premature? Ditto the celebrations seen on Coruscant, Tatooine, Bespin and Naboo in the updated special editions? Even if this just some Imperial remnant, the dastardly Empire are clearly in better shape than we thought they would be. Perhaps that Rebel victory wasn't as complete as we first thought.

Another talking point is their mode of transport. Ostensibly some sort of troop carrier, the scene itself comes across almost as a futuristic version of the D-Day landing scenes in *Saving Private Ryan*. Indeed, the whole thing seems very un-*Star Wars*, from the shaky-cam right up to the close-ups of the weaponry. It's definitely *Star Wars*, but not as you've seen it before. The only clue as to the identity of this planet is the massive amount of rain (Kamino, perhaps?), it does lend itself to the supposedly more gritty tone that the new trilogy will have.

Lastly, we have the weaponry. The fact that they're given so much focus in this preview is an interesting one – definitely the most scrutiny they've ever had on them. Look beyond them and you may notice that the Stormtroopers remain just as lightly armoured – and therefore just as killable – as they were before, despite their new sheen. Expect them to carry on being effortlessly expendable.



Note the subtle new design on the Stormtrooper helmets.

## WES ANDERSON PRESENTS... DIRECTOR JONAH FEINGOLD ON THE PROCESS BEHIND CREATING HIS FORCE AWAKENS SPOOF

Of the many spoof *Force Awakens* trailers currently circulating the internet, one of the most impressive is Jonah Feingold's Wes Anderson-style homage. Having attracted the attention of the likes of *Funny Or Die*, it is currently sitting on around 1.75 million views, and Feingold is pretty clear about his inspiration for the trailer.

"The first shot of the desert, and the way John Boyega's character pops into frame – it was almost comedic, and for some reason just reminded me of a Wes Anderson shot. I'd seen trailer mash-ups before, but I liked the idea of taking

something that could go 100 different ways, and making it my own."

"I downloaded the trailer, cut the black out, and threw it into Adobe Premiere," says Jonah regarding the rather swift creation process. "It took a night, a couple hours really. I was super excited on the idea, so time went by quick. Me and my roommate Jeremy Mittleman watched every Wes Anderson trailer, although I didn't really use one single one for inspiration. I just went off what I thought Wes Anderson would do, rather than what he'd done. That said, the song I used was from the *Moonrise*

*Kingdom* trailer. It just fit so perfectly."

Having gone viral, Jonah is pleased with the reception it has received. "It's funny, because *Star Wars* was one of the films that made me want to make movies. I've waited in hours of lines with my dad to see re-releases and the prequels, and here I am now getting to credit it to helping my directing career. So thanks *Star Wars*, and May The Force Be With You!"

Check out more of Jonah's work at [www.jonahfeingold.com](http://www.jonahfeingold.com).





## SHOT V: POE DAMERON

**THE NEXT GLIMPSE** we have of a new character is the dramatically named Poe Dameron, sat in the cockpit of his X-Wing. First impressions are that it looks a lot more cosy than previous X-Wing models, with a moderate amount of cushioning standing in for the metallic, bare-bones appearance of the interiors seen in *A New Hope* and *Return Of The Jedi*.

In terms of appearance, the X-Wing model itself doesn't look to have evolved massively from the original design. Still, it's a neat twist on the original portrayal – the majority of the major starfighter battles in the previous films took place in space, so it's nice to see a flock of them in broad daylight, coasting along the water's surface.

With regards the location itself, it's here that the earlier pronouncements that real-life sets would be used where possible come to the forefront. Even here, where the panorama is clearly a result of special effects work, it's notable that the result is a location that looks far more naturalistic than a lot of the ones seen prior, especially than the ones in the prequel trilogy. The closest comparison we can think of in terms of already-seen locales is Padme Amidala's homeworld of Naboo, but it's probably an all-new planet.

The Rebel Alliance insignia that is liberally plastered over the helmet and uniform also lends further credence to the theory that the Galactic Civil War



The X-Wing pilots' attire has evolved since the days of Porkins (inset), but remain just as scrappy.

is somehow still raging on 40 years after the events of *Return Of The Jedi* – you'd think the Rebels might have evolved their starships a little bit more in the interim, but apparently not. Still, at least there's at least a bit of progression with regards the uniform, which now has a red hue, in contrast to the orange.

Perhaps the Rebel Alliance has evolved in the intervening years (in the books the subsequent government is known as the New Republic), and the Rebel symbols are simply denoting the

new universal order. Whatever the case, time will tell.

## SHOT VI: KYLO REN

**AS THE NARRATOR** talks of "the Dark Side", we get to hear exactly who he's referring to when this hood-clad figure comes striding purposefully through a snowy forest – we're thinking it looks a bit like Endor in the grip of winter (visiting the site of Vader's cremation?) – although again it's more likely that this is a new location. ➔

Thanks to his lightsaber, Kylo Ren has already joined Darth Maul in the icon stakes – and we haven't even seen his face!

**NEW LIGHTSABERS  
HAVE ALWAYS BEEN  
MET WITH SOME  
SORT OF FURORE**



### JOHN BOYEGA IS FINN!

The fact that the young, upcoming British actor looks set to have one of the lead roles should be a cause for celebration.

### COOL LIGHTSABER BRO!

The basic requirement of a lightsaber is to look cool. This definitely did the business on that front.

### TOUCH TIME

SOME ASPECTS OF THE TRAILER WERE MET WITH A PRETTY MIXED RECEPTION...

### JOHN BOYEGA IS FINN...

However, some, the idea of a black stormtrooper was an issue. These are the people you walk across the road to avoid in the street.

### WACK LIGHTSABER BRO...

Although it looks great, it doesn't exactly seem like the most practical implement to wield.



# COVER FEATURE

Star Wars: The Force Awakens



JJ Abrams has kept fans updated with tantalising glimpses of the set.

They even got a new radar for the Millennium Falcon!



As for the individual himself, judging by the dark attire and what happens next, it's a pretty safe bet that Kylo Ren – the individual in question – is the aforementioned Dark-sider. The identity of the actor playing him remains unknown, but we're going to hazard a guess and say it's Adam Driver, long rumoured to be playing *The Force Awakens'* big bad, while other rumours have placed narrator Andy Serkis, Max von Sydow and Benedict Cumberbatch (despite not having actually been cast, although there's still time) as Kylo.

Then we see it. Lightsabers have always been a staple of *Star Wars*, and a new variation, whether it's Luke Skywalker's green blade in *Return Of The Jedi*, Darth Maul's double-edged staff in *The Phantom Menace* or The Inquisitor's revolving weapon in *Star Wars: Rebels*, has always been met with some sort of furore. It's safe to say that the new design has been met with a similar reaction, inspiring everything from memes and posters to lengthy articles questioning its practical application as a weapon.

Regardless, part of *Star Wars'* appeal has always been based around the way it effortlessly introduces iconic imagery. The cross-bladed lightsaber represents what many are hoping for from the new trilogy: something inspired by

the classic *Star Wars*, but at the same time evokes a brave new direction, unencumbered by what has taken place before. The presence of a bevy of new talents both on and behind the screen is one indication of this being the case, and this new design could be another.

Admittedly, it does look like it could be a bit tough to wield (although Kylo appears to have thought of that, what with his gloves and everything), but at the same time you can see its appeal: if he'd been wielding this, Luke might not have lost his hand on Bespin. Those who aren't so attached to the new design should consider their blessings: it could have been Jar Jar wielding it...

## SHOT VII: MILLENNIUM FALCON

### LIGHTSABERS ASIDE, ASK

anyone what springs to mind when they reminisce about *Star Wars*, and the Millennium Falcon will be a strong candidate. Its actual presence isn't a real surprise (its apparent culpability in injuring Harrison Ford and holding up filming was widely documented), but still, nothing can prepare you – even the narrator following up his pronouncement in the previous scene with "...and the light."

## GEORGE LUCAS SPECIAL EDITION

### WHAT IF LUCAS WAS STILL IN CHARGE? MICHAEL SHANKS DARED TO IMAGINE...

We love George Lucas. After all, he created the whole brilliant universe, and whatever the faults of the prequel trilogy, he is responsible for the greatest film trilogy ever. That said, no one is immune from parody, least of all Lucas, with arguably the best parody trailer centring on the 'George Lucas Edition' of the trailer.

Michael Shanks tells us, "The idea started from a rather cynical place, as I figured, 'People are talking about this trailer – I should probably try and cash in on this trend so I can justify my existence by scoring some meaningless YouTube hits.' Then the thought of a 'George Lucas Special Edition' popped into my head."

"All up, it took about eight hours," he explains. "I created the edit in Adobe After Effects."

"To make the joke stick, I thought I'd reference the more egregious changes Lucas made to his seminal films – particularly the unnecessary obscuration of lead characters.

"My favourite joke is when I moved Oscar Isaac's head to dodge a shot, a reference to the wonky way Han Solo was manipulated to dodge Greedo's shot in the remastered edition.

"The hardest part was trying to come up with a joke for the Millennium Falcon shot. I settled on the idea of adding something like 60 Tie Fighters to the shot, playing with George's propensity for CG Excess."

For all the mickey-taking, Michael insists that his trailer came from a place of love. "In case you ever read this George, I'm sorry, you're the best – you created *Star Wars*! I love you!"

Michael Shanks is a writer and director at Late Nite Films – check out their website at [latenitefilms.com](http://latenitefilms.com).





# THE FORCE AWAKENS

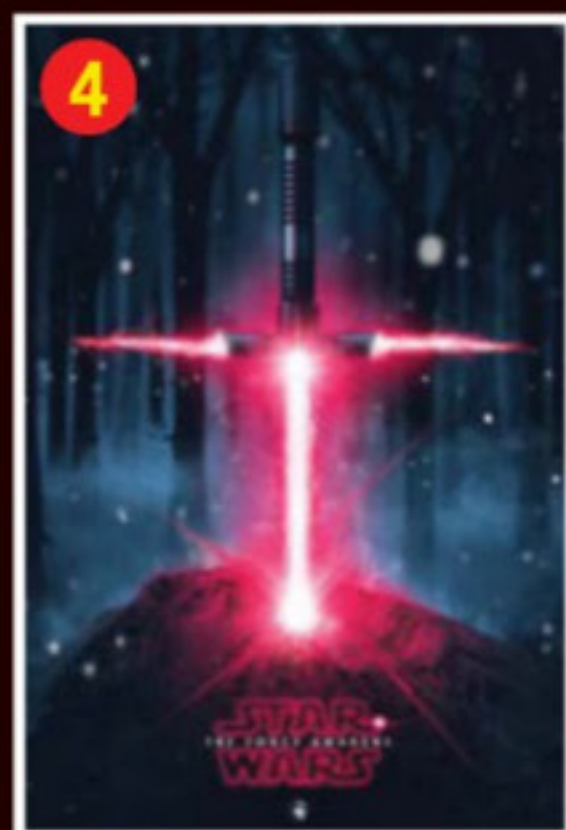
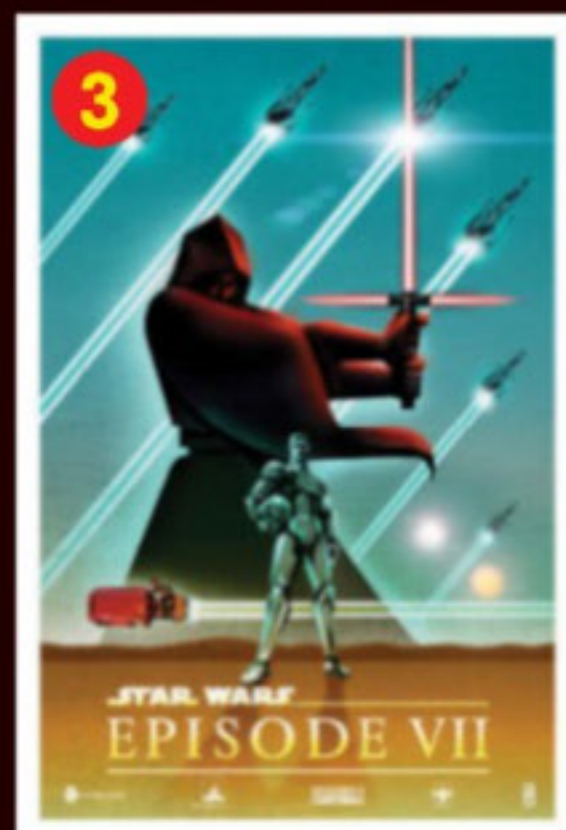
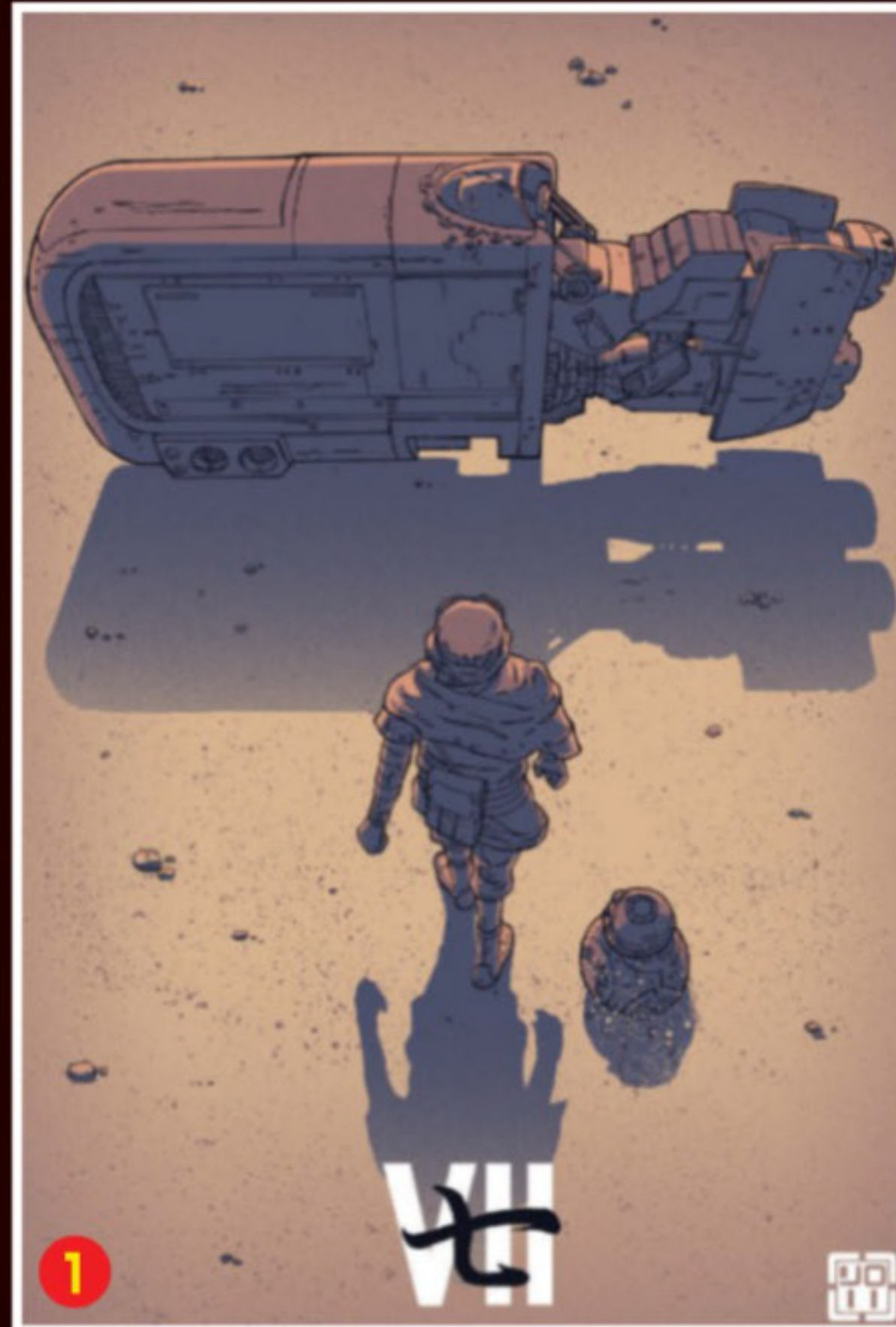
Stepping Into A Larger World

Soaring across presumably the same desert landscape of the earlier scenes, the Millennium Falcon roars into view, the camera panning 360 degrees as it zips across the skyline (accompanied by some lens flare – this is JJ Abrams, after all). With John Williams' iconic score playing, it's hard to think of how they could have finished on a better visual.

Although we see none of the ship's inhabitants, the message is clear: for all the new bells and whistles, this *is* the *Star Wars* you know and love, the way you remembered it, and most importantly, back for more.

While the Falcon continues on its course, another thing happens that adds further credence to the previous paragraph: TIE Fighters! Roaring towards the Falcon with their lasers blazing, it's another welcome reminder of what universe we're playing in, and yet another indication that is the case of in with the new, but also in with the old. It's a perfect example of what this teaser accomplished with such proficiency: showing us something new while at the same time reminding us exactly why it is that we love *Star Wars* so much in the first place. 🐾

*Star Wars: The Force Awakens* will be released in cinemas on 18 December.



## THE ARTISTS STRIKE BACK THE BEST TEASER-INSPIRED POSTERS

● **Laura Greasley:** "I loved the design of Daisy Ridley's Magnum-shaped vehicle. It felt like it could have evolved from Luke's Landspeeder, but in a more a slim, vertical form. I knew I had to find a concept that would allow me have it at the poster's centrepiece. This led me to making an *Ep VII*-themed pastiche of the poster for Katsuhiro Otomo's *Akira*."

● **Rich Davies:** "I opted to portray Finn. He appears to be wearing a Stormtrooper outfit, so is he one, or is it a disguise to help him escape his pursuer? I suspect he's going to be a pivotal character, but there is an air of mystery about him which I've tried to portray in the illustration. Will he form part of the Dark Side or prove to be a figure of good?"

● **Kaz Oomori:** "The time... awaken it... the time... and the light."

● **Patrick Connan:** "*Star Wars* represents for me a large part of my life: I grew up with it, and it made me feel better when I was blue. My library is full of books about *Star Wars*, and I watch it two or three times a year. Anyway, I was waiting for this trailer almost my whole life. It made me feel so much better – I knew that JJ Abrams would be the chosen one."

● **Andy Fairhurst:** "I first saw *Star Wars* at the cinema as a kid in the Seventies. I was hooked, and it is what made me want to be an artist. For me, the sight of the iconic Millennium Falcon and – in the case of this picture – X-Wings, filled me with that excitement I hadn't felt for years. 'VII' is my nerds-eye view on what I hope is going to be an awesome film."

Discover more incredible artwork at [www.posterposse.com](http://www.posterposse.com).





**BIG MOVIE**

Jupiter Ascending

# WHEN WORLDS COLLIDE

ANDY AND LANA WACHOWSKI ARE KNOWN FOR GOING ALL OUT, AND JUPITER ASCENDING COULD JUST BE THEIR BIGGEST FILM YET. WE TALK TO PRODUCER GRANT HILL ABOUT SHOOTING A WACHOWSKI VISION...

WORDS POPPY-JAY PALMER





# JUPITER ASCENDING

When Worlds Collide

**J**UPITER ASCENDING MAY WELL BE LANA AND ANDY WACHOWSKI'S MOST AMBITIOUS PROJECT YET. FIRST OFF, IT'S GOT A HUGE BUDGET OF \$175 MILLION DOLLARS. TO

put that in perspective, its high-profile predecessor *Cloud Atlas* worked with \$102 million dollars and *The Matrix* with \$63 million. If it was released today, it would tie at number 48 in a list of the most expensive films ever made, next to *47 Ronin*, *Maleficent*, *Up* and *Edge Of Tomorrow*.

On top of that, the fact that *Cloud Atlas* didn't do massively well at the box office is a cause for concern. Reactions to the film were polarised, with some critics praising its score, vibrant cinematography and cast and others nitpicking over its complicated editing and length (a whole 172 minutes). The expectations for *Cloud Atlas*'s box office takings were high, but the film failed to fulfil them. It made back the \$102 million put into it, but its worldwide profit was pretty measly.

Regardless of the doubts that some may still have, *Jupiter Ascending* is going in with all guns blazing. The trailers give a good idea of just how grand a scale this thing is working on.

Producer Grant Hill has been working with Lana and Andy Wachowski since 2003, when he produced *The Matrix Reloaded*. Since then, formed a close-knit working relationship with them, working on *The Matrix Revolutions*, *V For Vendetta* (which the Wachowskis co-wrote), *Speed Racer* and *Cloud Atlas*, while also finding time to work with Terence Malick on *The Thin Red Line* and *The Tree Of Life*.

"I think there's a sort of professional and personal element there," Hill tells us. "I mean, I love the way they conceive and make films. It's hard to really describe, but they are always seeking to do something different. They're very challenging. They are always wanting to expand into the filmmaking universe. They are also very good people to work with. They are very familial in themselves in terms of how they like the feeling to be within their films, and it's just a great combination. You know, you're always doing new things, you're always pushing boundaries, and they have assembled a group of people over the years that work well together, so we can just sort of get on and do it."

"I'm drawn to directors that have strong storytelling and artistic sensibilities, and it usually ends up being in a sense of structure and style and changing style over time. I've been lucky in as much as the people I've been able to work with, both the Wachowskis and



# BIG MOVIE

Jupiter Ascending

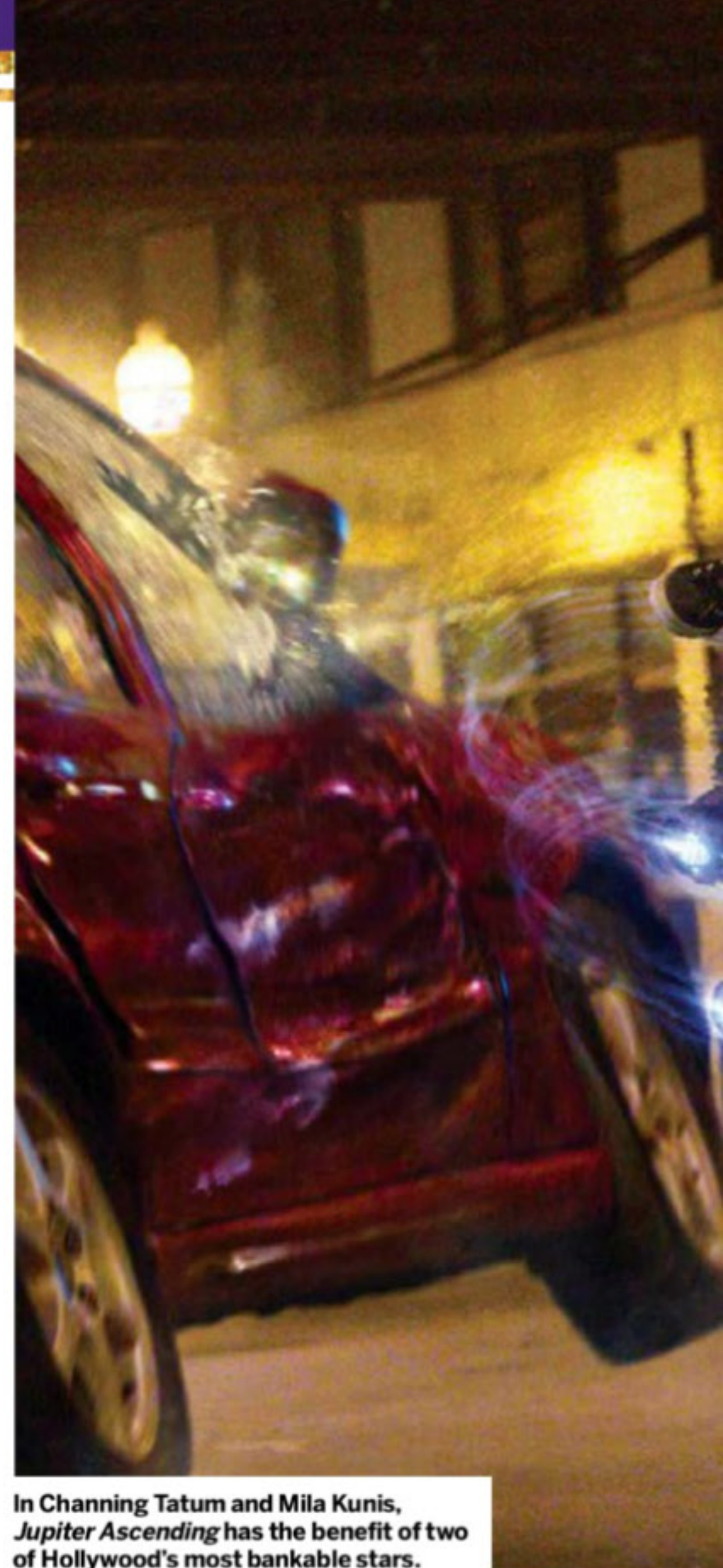


➤ Terrence Malick. It's always a challenging undertaking, but it's always incredibly fulfilling. They are wonderful to work with and to be around. I'd say I definitely love to be in the middle of that creative environment for sure, and to be able to have great cinematographers and production designers."

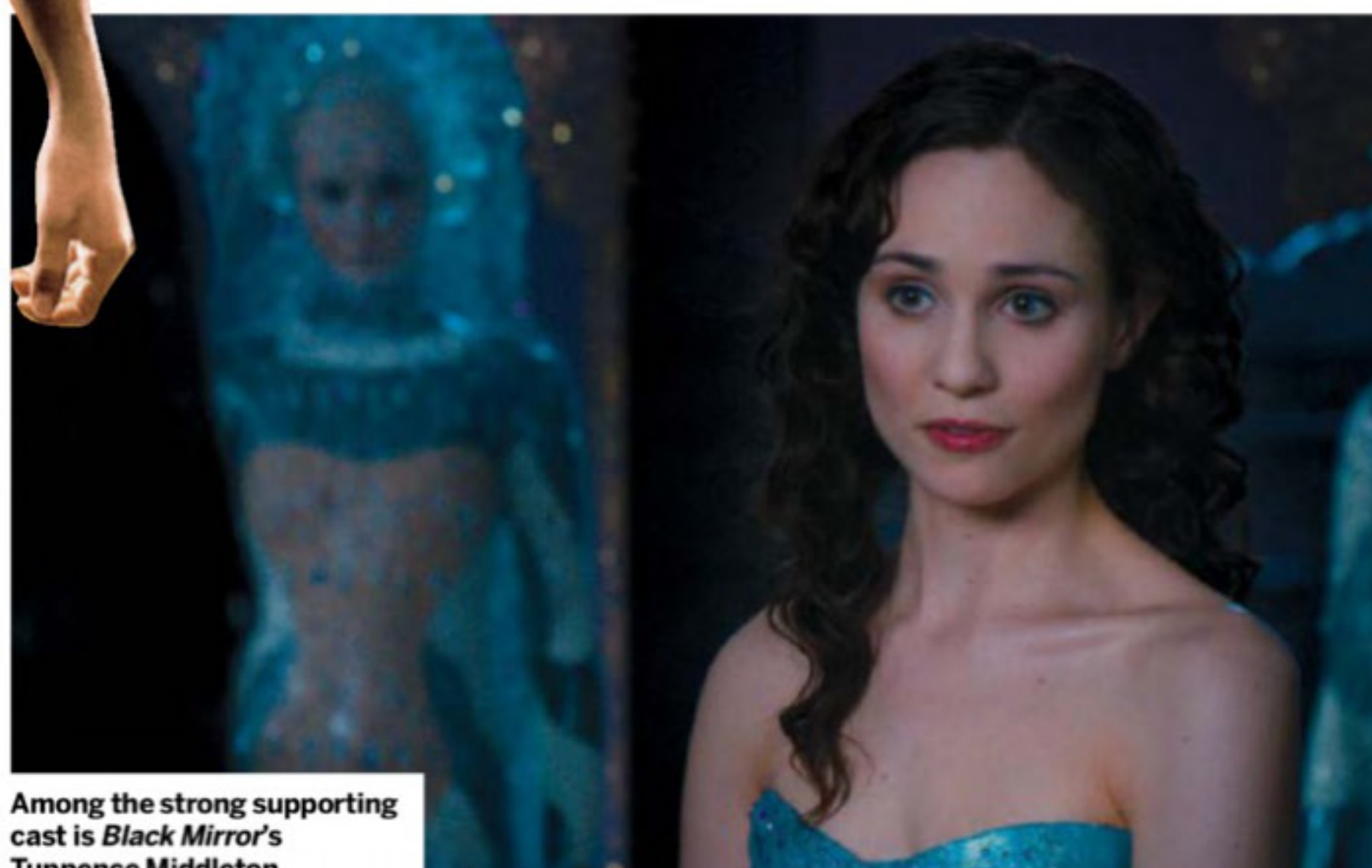
It is not just Hill who keeps coming back for the Wachowskis' projects; much of *Jupiter Ascending's* crew has worked with them before, including cinematographer John Toll, composer Michael Giacchino, casting director Lora Kennedy, costume designer Kym Barrett and production designer Hugh Bateup, the last two of which have each worked on almost the entire Wachowski portfolio.

Hill believes that the long-standing relationship between the directors and much of the crew make for an incredible and efficient production process on set.

"It's a sort of shorthand that has developed," he says. "It's really useful and creative if you're trying to get something as big and as complex as [*Jupiter Ascending*], which is required. We get incredible input

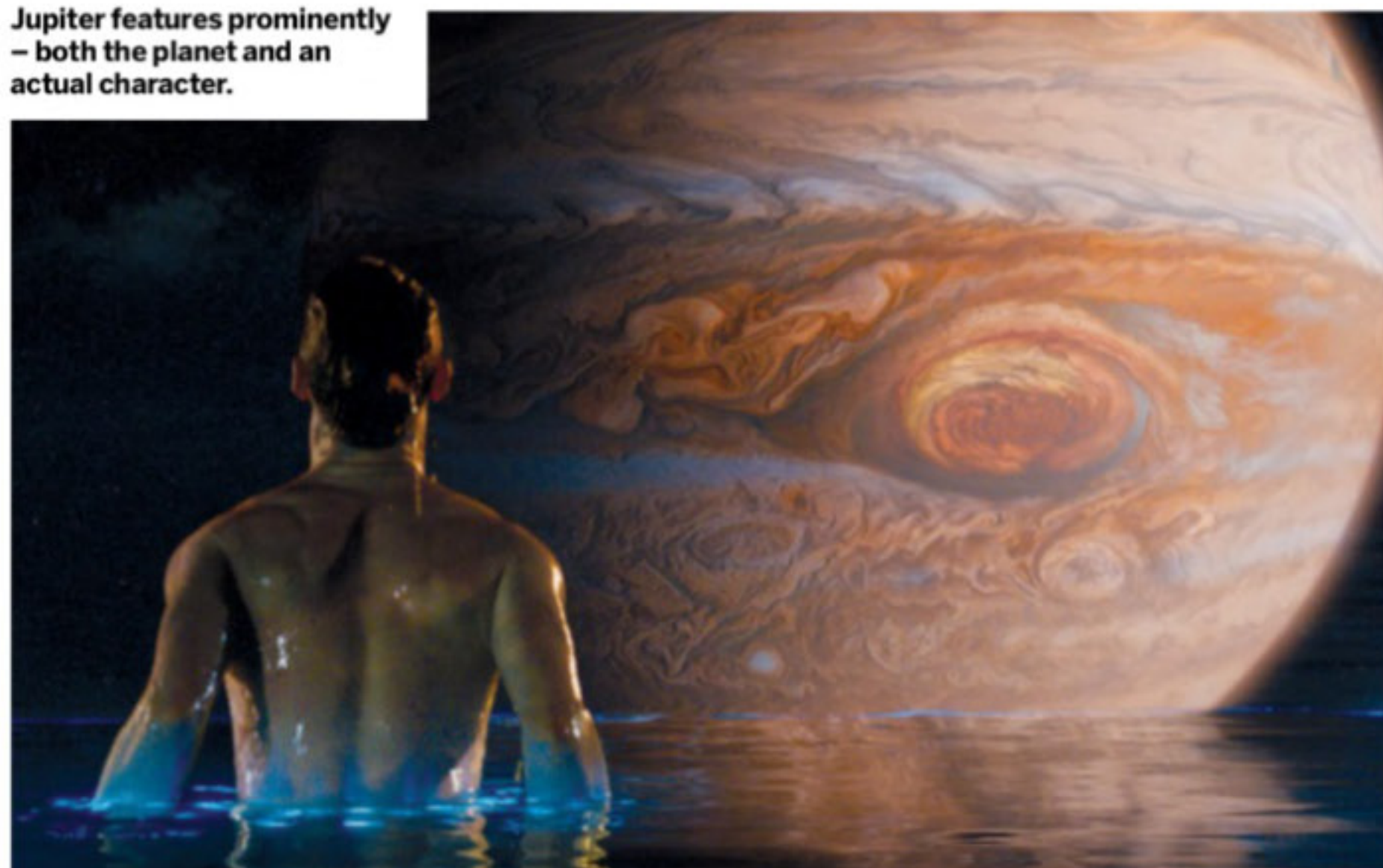


In Channing Tatum and Mila Kunis, *Jupiter Ascending* has the benefit of two of Hollywood's most bankable stars.



Among the strong supporting cast is *Black Mirror's* Tuppence Middleton.

Jupiter features prominently – both the planet and an actual character.







# JUPITER ASCENDING

When Worlds Collide



from all the heads of department on both the creative and design elements and through the practical way the film was made. From logistics to creative elements, it was stretched to the max. If you know each other, if you've got some kind of shorthand working then you can just all turn up and start. It just really jump-starts it. And of course, you tend to get a lot of quick feedback from the directors, because you don't have to go through that 'getting to know you' phase.

**"It's very focused** [on set]. You know, it's never tense, [but] it's intense because there's a lot to do and there are always new things, so there is always a lot going on. But the actual filmmaking process on set is what most of us love. It is very creative and very spontaneous, and I think everybody really works hard. It is very cohesive so all of the energy goes into being there and doing the best thing you can do creatively, and we all have fun together."

For those who are unaware, *Jupiter Ascending* is named not after the planet, but after its protagonist, Jupiter Jones (Mila Kunis). It's a story about prophecies,

reincarnation and alien dynasties. Unbeknown to the people of Earth, the universe is ruled by alien royalty like the House of Abrasax, the most powerful alien dynasty of them all. When its matriarch suddenly dies, her children turn on each other and start a war over who is the rightful heir. However, young janitor Jupiter comes to their attention. Bored with her job and just about everything else, Jupiter gets the shock of her life when she finds out that her genetic signature means that she may well be next in line to the throne.

"It is a very grand world – or series of worlds – that have been created. They're very vivid and very different, and the look and the workings of these worlds is just something that I think, on a scale, hasn't really been seen before," Hill says of the film.

"There's a freshness, certainly, from the smallest thing to the broad vision of the world. It's just so re-envisioned that it does take your breath away a little bit. But I guess that at the centre of it, it is also a sort of sibling rivalry story, which is a story that people know, people have seen it in their own families, and they've seen it in large,

## PRODUCTION TIME IS OF THE ESSENCE ALL FILMS HAVE FILMING TROUBLES, BUT THE WACHOWSKIS HAVE MORE BAD LUCK THAN MOST...

### BOUND (1996)

Warner Bros acquired the rights to the script in 1994, but production didn't start until 1996. The least complicated Wachowski movie, *Bound* only took 38 days to film, and was released in the same year

**Delay reason:**  
Casting issues

### SPEED RACER (2008)

Warner Bros had the film rights for *Speed Racer* since 1992. However, it kept changing actors, writers and directors until 2006, when the Wachowskis were brought on board.

**Delay reason:**  
Casting, writers and director changes

### CLOUD ATLAS (2012)

German director Tom Tykwer announced that he was working on an adaptation of David Mitchell's novel in 2009. A year later, the Wachowskis joined the film. Production began in September 2011.

**Delay reason:**  
Lack of finance

### THE MATRIX (1999)

Principle photography on their most famous film started in 1998, but the actors started martial arts training in 1997, and the script went through 14 drafts.

**Delay reason:**  
Keanu Reeves injured his neck, had to reschedule

### JUPITER ASCENDING (2015)

Production on the film started in 2011, but ultimately it has gone from a summer blockbuster to a winter flick.

**Delay reason:**  
Marketing issues, more time needed for VFX



# BIG MOVIE

## Jupiter Ascending

➤ more prominent families. It's about rivalry, it's about the relationship of a family, and at its heart it's a love story."

The wheels started turning on *Jupiter Ascending* in 2009 when Warner Bros president Jeff Robinov approached the Wachowskis with the prospect of writing a big summer movie, a fully created world with everything that goes in it. Unlike *Cloud Atlas* – based on author David Mitchell's novel – they had nothing pre-existing to work with. All the settings, characters and dynasties were thought up by the directors. Also unlike *Cloud Atlas*, which featured a



complex and sometimes confusing structure, *Jupiter Ascending* will not require as much work on the audience's part. Hill insists that it has an underpinning of layers in some places, but it's really about going to the movies and having a good time.

"It's certainly a wholly created, vivid environment and the range of types of elements of people, and it's very broad," Hill tells us. "So I think that makes it fun. It can be operatic. Stylistically it's very strong."

*Jupiter Ascending* has a lot going for it: firstly, it's a space opera coming off the back of several films that ventured into the sub-genre this year, including *Interstellar* and *Guardians Of The Galaxy*, both of

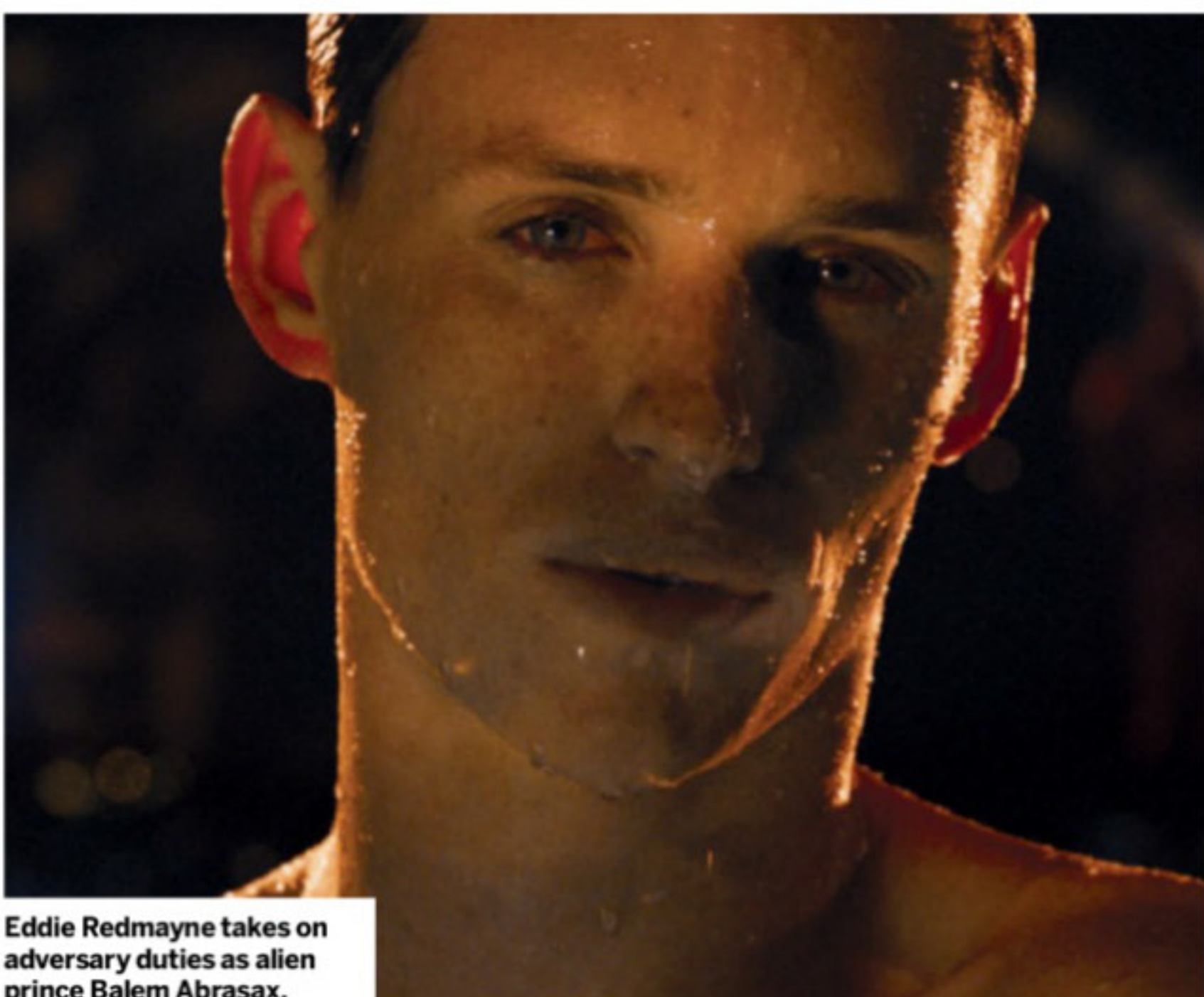
which were hugely successful both critically and commercially. Secondly, it's got the Wachowskis directing. With a name as big as that attached to it, it's bound to trigger a certain level of curiosity. Thirdly, it managed to score a fair few actors that are pretty hot right now in the lead roles, including Mila Kunis, Channing Tatum and Eddie Redmayne, the latter of which is currently being heavily tipped for an Academy Award nod next year for his role in Stephen Hawking biopic *The Theory Of Everything*.

It looks brilliant on paper, but it has also had a turbulent production process. The release date was originally set at 25 July 2014, but was moved forward to 18 July. In June

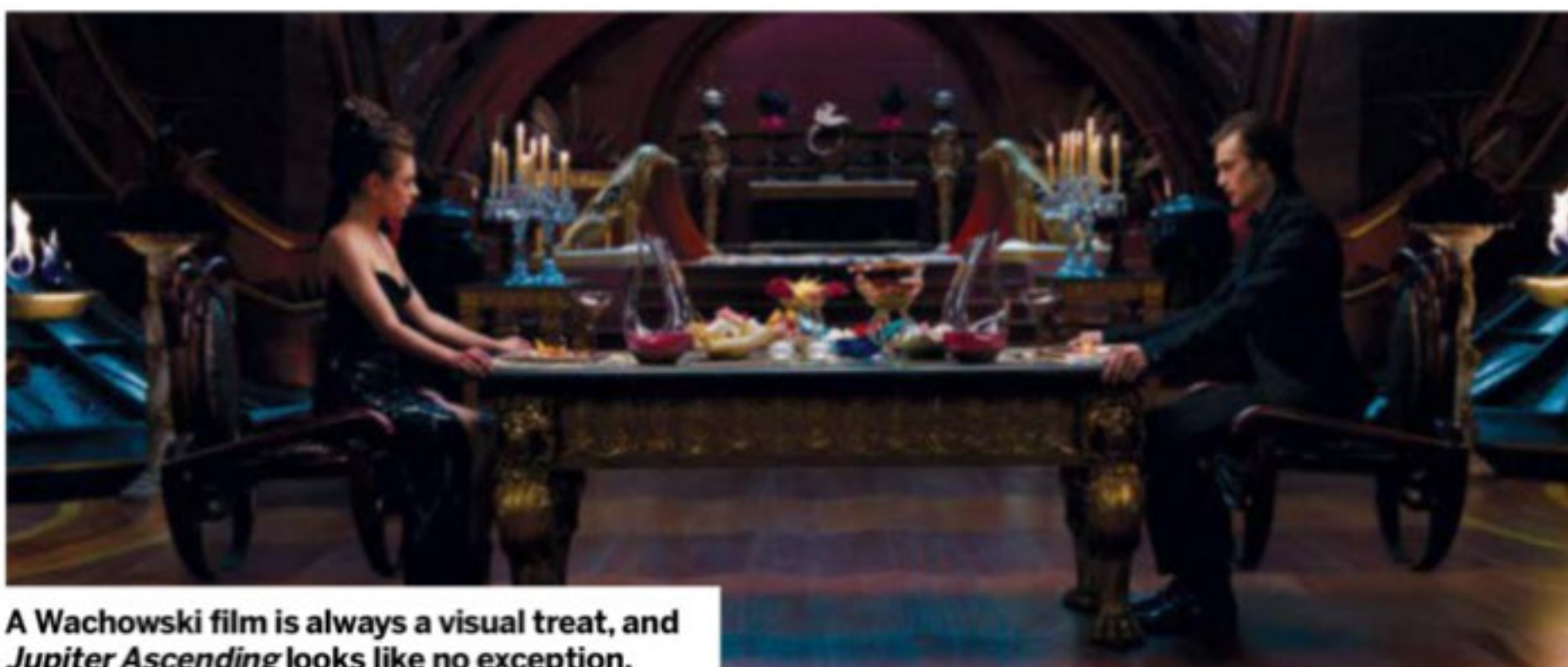
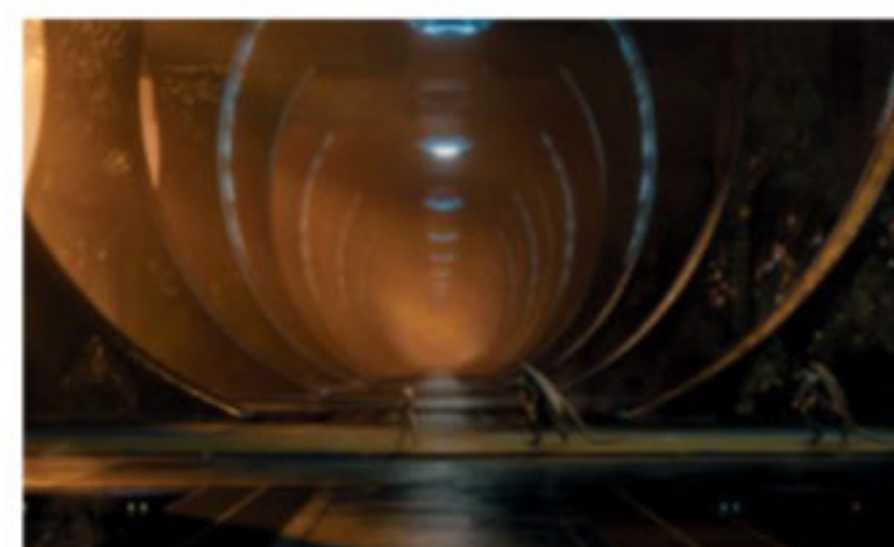


THERE ARE FINANCIAL RISKS, THERE ARE CREATIVE RISKS, AND THERE ARE 'CAN YOU DO IT IN TIME?' RISKS  
GRANT HILL

Sean Bean also stars as Stinger, a man with the DNA of a bee.



Eddie Redmayne takes on adversary duties as alien prince Balem Abrasax.



A Wachowski film is always a visual treat, and *Jupiter Ascending* looks like no exception.

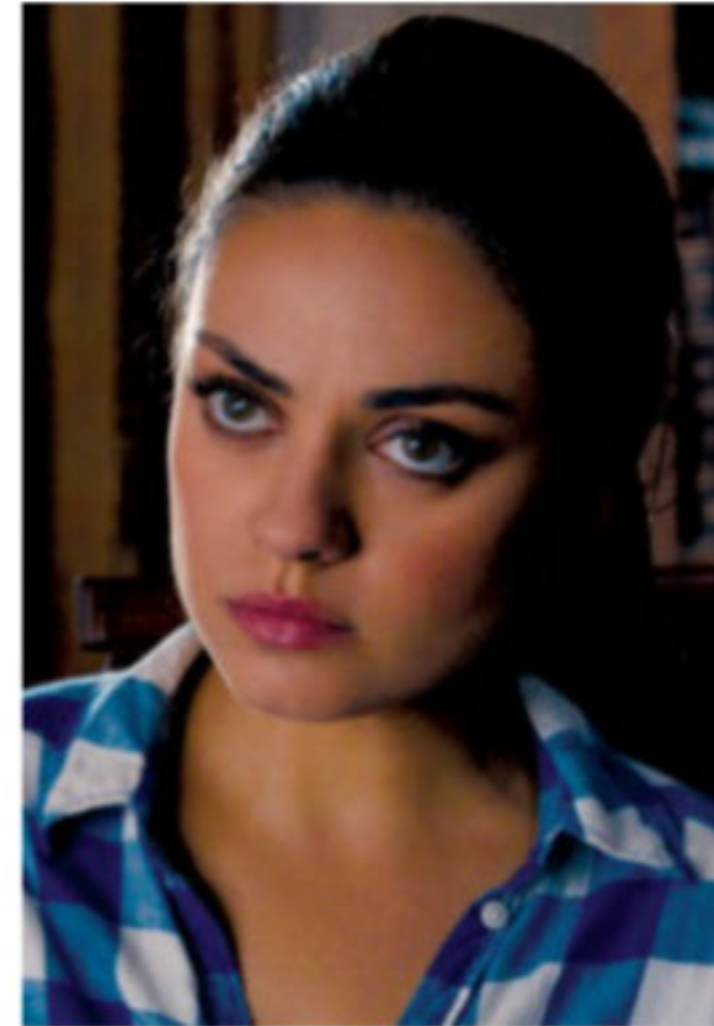


2014, however, Warner Bros announced that the release date had been moved once again, this time to 6 February 2015, apparently due to the studio needing more time to complete the visual effects and pull together an effective marketing campaign. Though it upset a lot of fans, Hill remains adamant that it was the right thing to do.

"We didn't want to rush it in a way that didn't allow time for Warner Bros to properly market the movie," he tells us. "Those things are always competing a little bit in visual effects movies, because until you get right to the very end of it you don't have the full movie in the sense that you would a drama or a comedy or whatever. So the marketing

people don't get, in a sense, their first look until quite late into the piece. They then have their fair amount of time to go out and get it out there. And I think that's worked very well and very much in our favour."

Changing release dates is always a risk, but Hill believes this one will be worth it. "There are different sorts of risks. I mean, there are financial risks, creative risks, 'can you do it in time?' risks... In this case, I think that the risks are not of a commercial nature. I think the risks going into it were more that Lana and Andy had a vision that was so detailed and so fantastical. But the moment that they described the idea that they had, which was a ten-minute description,



everybody that heard just went 'Wow, I want to see that. Can you do it? Can you create it? Can you design all of those worlds? Can you keep the narrative moving forward and make a really big, audience-friendly movie?'

That was hard in the design phase because there was a lot of pressure. We needed to design so much stuff. We had a little more time on so it allowed us to work that out a lot. But I think by the time we got to filming we had pretty much exactly what we hoped we would get to, but it took a lot to get there." 

*Jupiter Ascending* will be released in cinemas on 6 February.

## WHICH WACHOWSKI REBEL ARE YOU?

Are you a clone on a mission? An ex-con looking for a comeback? A freedom fighter out to derail the government? Are you The One? Find out with our personality quiz...

**Your enemies are shooting at you. What do you do?**

- A. I try to talk them down by exposing the truth.
- B. It's all part of my plan. I've come prepared and walk into the bullets.
- C. I've been double-crossed. Get the hell out of there!
- D. I use my super-cool skills to dodge the bullets.

**When offered, do you take the blue pill or the red pill?**

- A. I lace the pills with poison and then serve them to my master.
- B. I discard the pills and cook eggs instead.
- C. I'd take them with beer to cancel out the effects.
- D. The red pill. How deep does the rabbit hole go?

**Who do you pick to fight at your side in a battle?**

- A. A brave commander who will help me see the truth.
- B. A fearless activist with a 'V' in her name.
- C. A beautiful, femme fatale, but is she too good to be true?
- D. A kick-ass hacker who is secretly in love with me.

**What would be the ideal gift to receive for your birthday?**

- A. Most definitely not a Happy Meal.
- B. I want Robert Donat's sword from *The Count Of Monte Cristo*.
- C. A suitcase full of money would be great.
- D. A new pair of designer sunglasses.

## LET'S SEE HOW YOU DID!

**Mostly As: SONMI-451 (Cloud Atlas)**

Life used to be a monotonous chore until a hero swooped in to show you the truth. Since then, you have started fighting for your life for one ultimate cause: to expose the truth and strive for what is right.



**Mostly Bs: V (V For Vendetta)**

The only thing you hate more than the corrupt government doesn't exist, because the government is the worst. You murder their employees like they murdered your freedom, but it's fine because it's for the greater good.



**Mostly Cs: CORKY (Bound)**

You take chances, but when there is \$2 million at stake it makes trusting people a lot harder. Eat or be eaten – that's the way you look at it. And with that much dough, you'll be able to eat for a while.



**Mostly Ds: NEO (The Matrix)**

The Matrix Messiah. The Prime Program Papa. The One. With your telekinesis-like ability to manipulate the simulated reality of the Matrix, you are the ultimate Wachowski rebel. Welcome to the real world.







# Sci-Fi's Greatest

THE MESSIAH, THE CHOSEN ONE – WHATEVER YOU WANT TO CALL THEM, THERE'S NO SHORTAGE OF SAVIOURS IN SCIENCE FICTION AND FANTASY. WE CAST OUR ALL-SEEING EYE OVER 13 INDIVIDUALS WHO WERE ALWAYS DESTINED FOR SOMETHING GREATER...

WORDS  
STEVE WRIGHT





# essiahs





## Anakin Skywalker

### Star Wars (1977-2005)

#### PROPHECY

That he would bring balance to the Force

#### PATH TO DIVINITY

As a slave growing up on the planet Tatooine, Anakin Skywalker pod raced his way to freedom, and began his training as a Jedi Knight – as well as embarking on the path to becoming the prophesied Chosen One. To the letter, Anakin did fulfil the ancient prophecy of being the one who would destroy the Sith and bring balance to the Force – it's just a pity that he ended up decimating the Jedi Order along the way. Nevertheless, losing all his limbs (and bodily functions, come to that) eventually taught him

humility, and he found redemption by saving his son.

#### HOLINESS

Initially selfless and brave (if incredible whiny), his arrogance eventually led to him falling to the Dark Side and murdering millions – all in all, very un-messiah-like. Still, he gets redeemed when he sacrifices himself to save his son, so apparently it doesn't matter how many younglings or Trade Federation members you murder, just as long as you do a good deed in the end.

#### MESSIAH RATING

○○○○○



## Neo

### The Matrix (1999-2003)

#### PROPHECY

That he would end the war and bring freedom to humanity

#### PATH TO DIVINITY

As Thomas A Anderson, Neo led a meaningless life. After being rescued from the Matrix, he developed superhuman abilities, before ultimately sacrificing himself to save his friends, rising from the dead, committing miracles and ultimately dying for good.

#### HOLINESS

He's about as on-the-nose as you can get short of actually being called Jesus Christ. Although participating in terrible night-long raves and machine-gunning is something the real Messiah would have likely frowned upon.

#### MESSIAH RATING

○○○○○○○○



© Lucasfilm Ltd. & TM. All Rights Reserved. Photo by Keith Hamshire.





## **P**aul Atreides

**Dune (1984)**

### PROPHECY

That he would lead the Fremen to freedom

### PATH TO DIVINITY

After his father is murdered, he becomes leader of the Fremen and drinks the Water of Life, upon which he apparently gain superpowers. He targets his enemies head on and becoming the Emperor himself.

### HOLINESS

He's definitely a convincing Biblical figure, albeit more Old Testament than New: light of forgiving and heavy on wrath.

### MESSIAH RATING



## **A**lice Kingsleigh

**Alice In Wonderland (2010)**

### PROPHECY

That she will slay the Jabberwocky

### PATH TO DIVINITY

13 years after visiting Underland, Alice returns to the garish backdrop of cartoonish CGI visuals to retread her original adventure and slay a monstrous creature with the voice of Christopher Lee.

### HOLINESS

Alice falls into the 'reluctant messiah' category, having lost her way in spite of her original promise.

### MESSIAH RATING



## **M**illa

**The Fifth Element (1997)**

### PROPHECY

That she would stop the Great Evil

### PATH TO DIVINITY

After her spaceship is destroyed, she is resurrected in the form of a human female, after which she ends up in a motley gang attempting to recover the elemental stones, ultimately succeeding.

### HOLINESS

She wants to save humanity, although her resolve is tested. She's described as 'perfect', and has martial arts skills to boot.

### MESSIAH RATING




## **H**arry Potter

**Harry Potter (2001-11)**

**PROPHECY**  
That he would vanquish the Dark Lord

**PATH TO DIVINITY**  
After surviving an early assassination attempt, the Boy Who Lived undergoes surmounts a number of obstacles – including borderline child abuse, numerous assassination attempts, media smear campaigns and horrible injuries – all to engineer Lord Voldemort's death and downfall.

**HOLINESS**  
Despite never going along with the 'Chosen One' tag, he ends up thrust into that role. Still, his bravery, selflessness and resurrection are clearly evident, despite not being the most skilled of his group. He's a messiah figure alright, (Hog)warts and all.

**MESSIAH RATING**







## Damien Thorn

**The Omen (1976-81)**

### PROPHECY

That he would cause the end of the world

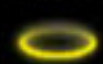
### PATH TO DIVINITY

After being born at 6am on 6 June to a jackal, he is taken in by American diplomat Robert Thorn and raised as his own, where he spends his time scaring animals, avoiding church and being every babysitter's nightmare. His rise to power culminates in him becoming Sam Neill – which is where things start to go wrong.

### HOLINESS

As the prophesised Antichrist, he's as un-Jesus like as you can get, successfully being convincingly evil and monstrous even when in the form of a small boy.

### MESSIAH RATING



## Buffy Summers

**Buffy The Vampire Slayer (1992, 1997-2003)**

### PROPHECY

That she will protect humanity

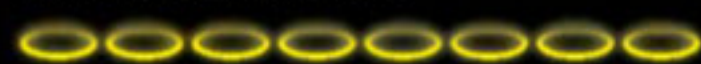
### PATH TO DIVINITY

Buffy's true journey on the path to messiah status begins when she moves to the town of Sunnydale – also the site of the Hellmouth. Together with her friends, she battles the forces of darkness.

### HOLINESS

Buffy died to save the world. Twice. Thus proving her capacity for messiah-like behaviour. Perhaps her greatest asset, however, is her humanity.

### MESSIAH RATING



## Aang

**Avatar: The Last Airbender (2005-08), The Legend Of Korra (2012-)**

### PROPHECY

That he is the Avatar

### PATH TO DIVINITY

After being frozen in ice for 100 years, Aang emerges. He masters a wide variety of different elemental powers, has a good time, and takes over the Fire Nation alongside his former enemy, Prince Zuko.

### HOLINESS

An all-round good egg. Aang's personality seems inspired by religious tenets, as highlighted by his reluctance to fight when it can be avoided.

### MESSIAH RATING



## John Connor

**The Terminator (1984-2015)**

### PROPHECY

That he would lead humanity in resisting the rise of the machines

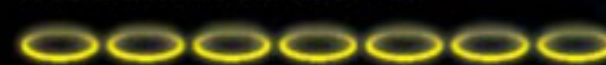
### PATH TO DIVINITY

Having survived an unconventional upbringing, Connor leads the fight against Skynet, sending various humans and reprogrammed Terminators back in time.

### HOLINESS

Connor is initially a doubting Thomas. He sees the light and accepts his destiny, subsequently embarking on his path.

### MESSIAH RATING







## andalf

### The Lord Of The Rings and The Hobbit (2001-14)

#### PROPHECY

That he would assist in combatting the rise of Sauron

#### PATH TO DIVINITY

After being sent to Middle-Earth as part of the Istari – initially under the moniker of Gandalf the Grey – he becomes involved in the bulk of the land's various affairs – especially those concerning hobbits – in his active attempts to prevent Sauron from rising to power again. Ultimately he is successful in this, and is able to return to the Undying Lands, his work complete.

#### HOLINESS

Again, the religious parallels are pretty stark. Having initially given his life to save his friends, he is reborn again under the guise of Gandalf the White, before making his final ascension at the trilogy's end. Moreover, he is the only one of the initial band of five to stay true to his path – Saruman succumbed to the temptations of power, Radagast took one too many mushrooms, and Balrog knows what happened to the other two. Nonetheless, he's a true messiah figure, and basically brilliant.

#### MESSIAH RATING



## ill and Ted

### Bill & Ted's Excellent Adventure (1989), Bill & Ted's Bogus Journey (1991)

#### PROPHECY

That they will usher in a utopian age for humanity

#### PATH TO DIVINITY

Two unequivocally awesome dudes, Bill S Preston Esq and Ted 'Theodore' Logan, are loveable but unmotivated slackers who dream of making it big with their band the Wyld Stallyns. With the assistance of the time-travelling Rufus – not to mention the likes of Socrates, Beethoven and Genghis Khan – they ace their history presentation, defeat their evil robot alter-egos, marry princesses and usher in a new golden age. Awesome.

#### HOLINESS

Although lacking in any kind of actual religious fervour, it's hard to argue that they are anything other than all-round lovely people, what with their life philosophy of "Be excellent to everybody." Together, they succeed in doing what so many before them failed by building a bright new future – even winning over Death himself in the process. Nothing can be more brilliant than that. Something can be said for Keanu Reeves' ability to pick these Messiah parts to play.

#### MESSIAH RATING







## FILM & COMIC CON CALENDAR DATES 2015

**MEET THE STARS IN PERSON AT THE UK's LEADING  
COLLECTORS EVENTS AND CONVENTIONS IN 2015!**

**20 - 22 FEB: MIGHTY MORPHIN POWER CON**

WWW.MASSIVEEVENTS.CO.UK/POWERCON BIRMINGHAM

**1 MAR: LONDON COMIC MART**

**21 - 22 MAR: FILM & COMIC CON CARDIFF**

WWW.FILMANDCOMICCONCARDIFF.COM MOTORPOINT ARENA

**28 - 29 MAR: FILM & COMIC CON NEWCASTLE**

WWW.NEWCASTLEFILMANDCOMICCON.COM METRO RADIO ARENA

**17 - 19 APR: AUTOGRAPHICA**

WWW.AUTOGRAPHICA.CO.UK LONDON

**24 - 26 APR: CHEVRON 8.2**

WWW.MASSIVEEVENTS.CO.UK/CHEVRON82 LONDON

**3 MAY: LONDON COMIC MART**

**2 - 4 MAY: PLAY EXPO BLACKPOOL**

WWW.PLAYEXPO.NET NORBRECK CASTLE EXHIBITION CENTRE

**30 - 31 MAY: FILM & COMIC CON MANCHESTER**

WWW.FILMANDCOMICCONMANCHESTER.COM EVENTCITY

**7 JUN: LONDON COMIC MART**

**13 - 14 JUN: COLLECTORMANIA 23**

WWW.COLLECTORMANIA.COM/MILTONKEYNES STADIUM:MK

**5 JUL: LONDON COMIC MART**

**17 - 19 JUL: LONDON FILM & COMIC CON**

WWW.LONDONFILMANDCOMICCON.COM OLYMPIA

**2 AUG: LONDON COMIC MART**

**15 - 16 AUG: FILM & COMIC CON SHEFFIELD**

WWW.SHEFFIELDFILMANDCOMICCON.COM MOTORPOINT ARENA

**22 - 23 AUG: COLLECTORMANIA GLASGOW**

WWW.COLLECTORMANIAGLASGOW.CO.UK BRAEHEAD ARENA

**29 - 30 AUG: FILM & COMIC CON BOURNEMOUTH**

WWW.FILMANDCOMICCONBOURNEMOUTH.COM BOURNEMOUTH INTERNATIONAL CENTRE

**6 SEP: LONDON COMIC MART**

**4 OCT: LONDON COMIC MART**

**31 OCT - 1 NOV: FILM & COMIC CON BELFAST**

WWW.BELFASTFILMANDCOMICCON.COM ODYSSEY ARENA

**31 OCT - 1 NOV: HALLOWHEDON 7**

WWW.MASSIVEEVENTS.CO.UK/HALLOWHEDON7 LONDON

**1 NOV: LONDON COMIC MART**

**6 DEC: LONDON COMIC MART**



f officialshowmasters



Showmasters

# WWW.SHOWMASTERSEVENTS.COM

FOR EVENT ENQUIRIES AND CONTACT DETAILS CHECK THE WEBSITE. FOR TICKET ENQUIRIES E-MAIL [SHOP@SHOWMASTERSEVENTS.COM](mailto:SHOP@SHOWMASTERSEVENTS.COM). FOR EXHIBITORS ENQUIRIES RING THE OFFICE 01908 671138  
Guests are charging for autographs. Guests subject to work commitments. Not all guests signing on all days. Queues may form before the event starts. Check website for more info and terms / conditions



**SHOWMASTERS**

21 - 22 MARCH 2015

# FILM & COMIC CON

MOTORPOINT ARENA **CARDIFF**

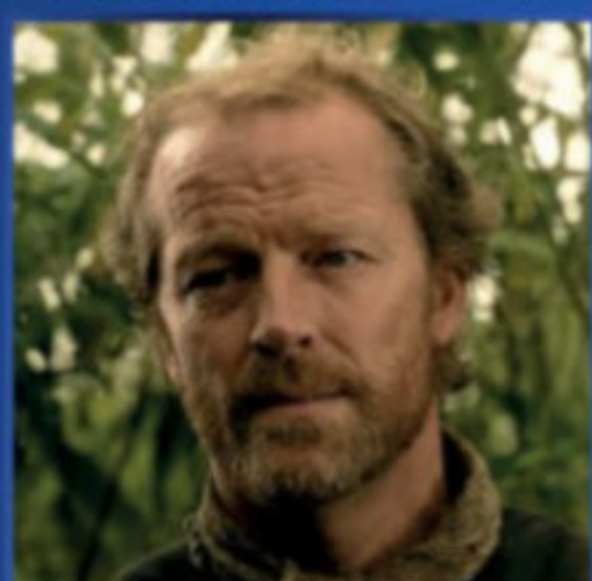
STANDARD ENTRY: ADULT £8 & CHILD £4 (11 AM) EARLY ENTRY (FROM 9AM) £15



**CHRISTOPHER COUSINS**  
BREAKING BAD



**CAMILLE CODURI**  
DOCTOR WHO



**IAIN GLEN**  
GAME OF THRONES



**DAN STARKEY**  
DOCTOR WHO



**JESSIE CAVE**  
HARRY POTTER



**DANIEL PORTMAN**  
GAME OF THRONES



**JACK DONNELLY**  
ATLANTIS



## LARGE EXHIBITORS AREA

CHECK OUT OUR EXHIBITOR STALLS, WITH A HUGE VARIETY OF PRODUCTS, INCLUDING PROPS, FIGURES, CARDS, POSTERS, TOYS, PLUSHES, MOVIE MEMORABILIA, AMERICAN CANDY, CLOTHING AND MORE!

CHECK THE WEBSITE FOR THE LATEST GUESTS, EVENT UPDATES, TICKETS AND MORE INFORMATION!

[WWW.FILMANDCOMICCONCARDIFF.COM](http://WWW.FILMANDCOMICCONCARDIFF.COM)



**JAMES MARSTERS**  
TORCHWOOD

**SHOWMASTERS**

28 - 29 MARCH 2015

# FILM & COMIC CON

METRO RADIO ARENA **NEWCASTLE**

STANDARD ENTRY: ADULT £8 & CHILD £3 (11 AM), EARLY ENTRY (FROM 9AM) £14  
ENTRY TICKETS AND PHOTO SESSIONS AVAILABLE IN ADVANCE ONLINE OR ON THE DAY  
**MEET THESE GUESTS...AND MANY MORE!**



**EVE MYLES**  
TORCHWOOD



**LOUISE JAMESON**  
DOCTOR WHO



**CRAIG CHARLES**  
RED DWARF



**JEREMY BULLOCH**  
STAR WARS



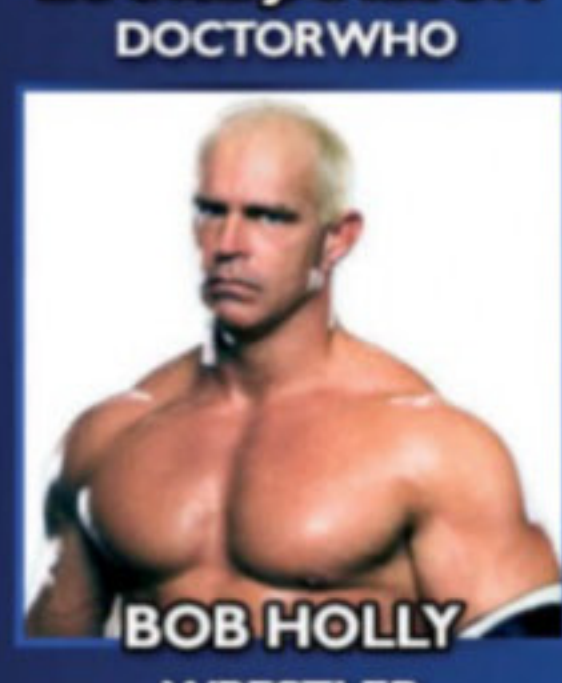
**DAVID HART-SMITH JR**  
WRESTLER



**JAMES MARSTERS**  
BUFFY, TORCHWOOD



**KRISTANNA LOKEN**  
TERMINATOR 3



**BOB HOLLY**  
WRESTLER



**BONNIE LANGFORD**  
DOCTOR WHO



**GARETH DAVID-LLOYD**  
TORCHWOOD



**ROBERT LLEWELLYN**  
RED DWARF



**ROBERT MASCHIO**  
SCRUBS

[WWW.NEWCASTLEFILMANDCOMICCON.COM](http://WWW.NEWCASTLEFILMANDCOMICCON.COM)





# MARCH

THE STAR OF  
GOTHAM ON  
TAKING ON A  
LEGEND AND HOW  
THE PENGUIN  
BECAME THE STAR  
OF THE SHOW

WORDS JONATHAN HATFULL

# OF THE PENGUIN





**A** HERO IS NOTHING WITHOUT HIS VILLAINS, AND FEW CHARACTERS HAVE BEEN BLESSED WITH AS GLITTERING A ROGUES' GALLERY AS BATMAN. WHEN WORD

first broke about Fox's *Gotham*, which we were told would focus on the young Bruce Wayne and James Gordon, we wondered how the show would incorporate those maniacs, criminals and killers.

With a litany of guest villains and nods to the comic, there were some concerns about whether the show would do justice to characters like Edward Nygma, Oswald Cobblepot and Selina Kyle. Now, at the halfway point, one thing that we can all agree on is that Robin Lord Taylor's Penguin has been stealing the show since the start.

"It's been insane," marvels Taylor. "I find it hard to put it into words how just unbelievably wild. It's such a dream come true, this whole process, and I never ever in my wildest dreams expected to be part of something this big and compelling, and also something that is American pop culture at its finest. I pinch myself every day."

*Gotham* has certainly hit big. The first episode drew colossal viewing figures, and the season has maintained consistently high numbers. Fox's confidence in the series was amply demonstrated when they expanded the freshman season from 16 episodes to 22, but this has caused a few murmurs of concern among fans. Will lengthening the season stretch the story too thin?

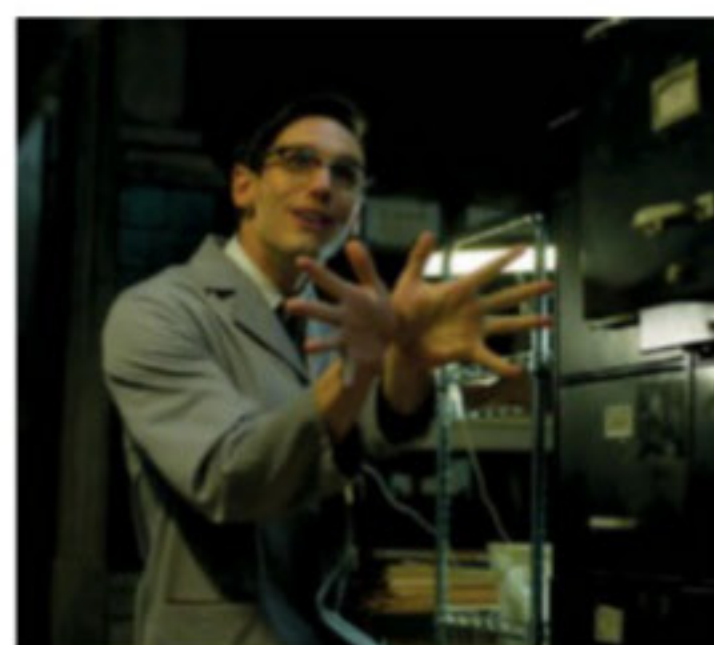
"There is pressure," Taylor admits. "We had an original 13-episode pick-up, and then it was extended to 16, where we thought it was going to be for a while, and then because the show did well you go to 22. It's a blessing and kind of a curse, because you don't have that conciseness that you do with fewer episodes, so there's fleshing out that needs to be done. But at the same time it's such an incredible vote of confidence in our show and we're all just having such a great time telling this story. In this world of Gotham City and the *Batman* world in general, there's so many characters, and there's just a wealth of material there that 22 episodes, yes it's a big order, but at the same time we have so much that we can get into, and it's exciting. We just want to know where it's going like everybody else."

The first half of Season One has juggled a lot of plotlines, as young master Bruce (David Mazouz) gets into training with Alfred (Sean Pertwee), Jim Gordon (Ben McKenzie) tackles corruption and his fragile relationship with Barbara (Erin Richards), and the gangsters vie for power. In among these swirling stories, the slippery Cobblepot has somehow become the anchor for the show as he escaped his execution to return and begin his rise to power. Watching him play all the angles in the power struggle between Fish Mooney (Jada Pinkett Smith),

Carmine Falcone (John Dornan) and Sal Maroni (David Zayas) has fulfilled the show's promise to explore how these people became the characters we know and love. Even Taylor admits to being surprised at each successive reveal of the next stage in his character's masterplan.

"I knew the fundamentals of who he was as a character, and I was very much aware of the Machiavellian side of him," he explains. "And also the general character trait that he has; he has incredible ambition that is fuelled by this insatiable need to not be the powerless person that everyone in his life, with the exception of his mum, has treated him up until this point. So I knew that about him, but in terms of how things are going to unfold, I really had no idea. I have no idea really what's happening until the script comes out for the next episode, and the second it lands in my inbox I'm tearing to my computer and I'm just desperate to find out what he's up to next. When I got the script for Episode Seven, where it's revealed that he's been working for Falcone this whole time, I basically threw my phone across the room! 'Oh my God! He's so much smarter than I thought he was!'"

The first season has seen Oswald suffer his share of indignities. He's been sentenced to death by Fish, spared by Gordon, and



Robin Lord Taylor has been the breakout star of *Gotham*.



set to work in the kitchen of a restaurant, sending him into the orbit of Gotham's most dangerous people. "I feel like every time he interacts with another character from Gotham City, you see a new side to him," enthuses Taylor. "He does adapt himself to every situation and every person that he's talking to, and that's incredibly fun as an actor to play. I couldn't be more lucky than to have the people that I get to play with. The actors on this show are just so fabulous, and are bringing so much of their A-game."

While every glimpse into Oswald's home life is fascinating, especially with the wonderful Carol Kane as his mother, it's the scenes with Jada Pinkett Smith's ferocious underworld queenpin Fish Mooney that prove the most compelling for viewers, as their vicious repartee shows that their truce is on a razor's edge. "It's funny, Jada and I have such a clear understanding of each other and our characters that once we hit the set it's just very clear where we're going to go," explains Taylor. "Knowing that she understands me and I understand her, and the scripts themselves are so beautifully written and our motivations are so clear and concise that we basically see each other, we come together, we give each other a hug and we're like 'Let's do this!' It's been brilliant working with her." ➤➤





# MUST-SEE TV

Gotham

## THERE'S A STORM COMING

Which of the many Batman characters are on the horizon?

### JONATHAN CRANE

We know that the future Scarecrow will be introduced as a young boy, and that his dad will be the supervillain problem for Gordon.



### DR VICTOR FRIES

Danny Cannon's a big fan of Mr Freeze, and has said that he plans to introduce him in a way that keeps the character grounded. CSI has been mentioned...



### THE JOKER

The Clown Prince of Crime featured heavily in early conversations about Gotham, and he's been frequently teased. It's just a matter of when.



### ROBIN

Showrunner Bruno Heller has planned a "pre-natal" origin story for Robin that will show his parents getting together. Will we see famous acrobats in flight?



### DR LESLIE THOMPkins

The woman who knows Batman's secret identity will be played by *Firefly*'s Morena Baccarin. She should create some fun tension with Alfred.



➤ Having started out carrying Fish Mooney's umbrella, Oswald now feels confident enough to pay his old boss casual creepy visits without getting fitted for a body bag. Taylor tells us that we can expect to see his path to power continue, but stresses that it's going to stay rocky.

"There are certain fundamentals that we do have to establish. He is obviously going to become a major player, so we're going to see him making steps towards that. One thing that I do love about the character, and what makes the character sustainable, is that with Oswald, he's still learning. It's very much two steps forward one step back, he is fallible and he makes mistakes, and he's still getting his sea legs in terms of how to become that major player in Gotham City. I think that's partly the reason why, even though he is somewhat of a sociopath, I feel like that's also how people have been able to find the character somewhat empathetic and weirdly find themselves rooting for him, because he is human and he does make mistakes and he's not just taking a linear path towards success. He's manoeuvring his way and falling on his face, over and over again [laughs], which I like."

**The Penguin's progress** towards comic-book villainy has been pretty consistent, but aside from one or two one-off bad guys, we've yet to see any of the major players from the comic-book make their turn. We met 'Ivy Pepper' (Clare Foley) as a plant-loving orphan with a sharp tongue in the pilot, Edward Nygma (Corey Michael Smith) helps Gordon and Harvey Bullock (Donal Logue) with his knack for picking out difficult clues and making obscure connections when he's not aggravating his colleagues by encroaching on their personal space, and the flashy, hot-tempered DA Harvey Dent (Nicholas D'Agosto) has arrived to stir things up. In Taylor's opinion, these characters can't find the dark side soon enough.



**"I'M LIKE 'OKAY, BUT HE'S ALSO A VERY BAD PERSON, SO LET'S ALL JUST KEEP THAT IN PERSPECTIVE!'"**  
ROBIN LORD TAYLOR



"We've introduced several of the villains, and in particular like Edward Nygma and Harvey Dent, I just can't wait for them to make their turn so that eventually I, or Oswald, can have someone else on that outlandish comic-book scale to interact with – that's what I'm looking forward to most," enthuses Taylor on the future. "To get some supervillains to actually interact with each other is going to be extremely exciting – it's what I'm looking forward to, because all of the actors on the show are so fantastic, the more that we all get to interact... it's just going to be fireworks on screen."

For the moment, however, it's Cobblepot who's bringing the outlandishness, and the fans and critics are unanimous in their praise of his performance. "I've been reading the tweets," admits Taylor. "It's been really, I don't want to say daunting... you take on a character like this that's been around for a very long time, that's been portrayed by

huge, unbelievable actors: Burgess Meredith and Danny DeVito, and following in their footsteps, that's daunting." It hasn't been all bad for Taylor though, as he continues. "But then to see the fan reaction be so positive and to have people find the character as a human being and to find themselves empathising with him is such a success for me. The last thing I want is to be playing a two-dimensional evil person who's just doing bad things for the sake of being bad, or for the sake of just driving a plot. To have people responding to what I'm trying to do has been incredibly satisfying and so validating. Also, a lot of people are like, 'Oswald is my favourite!' and I'm like 'Okay, but he's also a very bad person, so let's all just keep that in perspective!'" May the rise of the Penguin continue. ☞

*Gotham* will return to Channel 5 sometime in early 2015.



Expect to see the Penguin continue his rise to super-villainy.

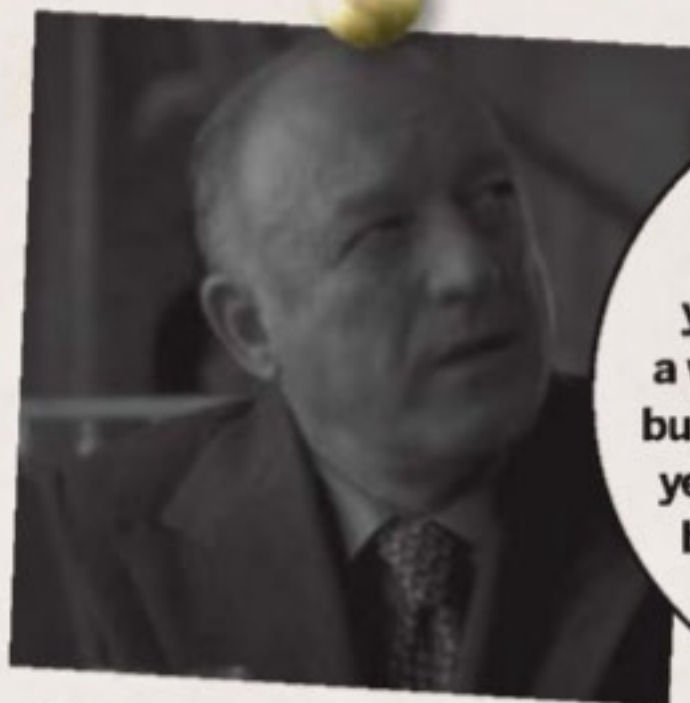


# UNUSUAL SUSPECTS

Mapping Gotham's underworld

ADA Harvey Dent  
"Make Your Own Luck"

GOTHAM CITY



Carmine Falcone

Don Falcone has been top dog for years. He's old and has a weakness for the ladies, but don't write him off just yet. There's a reason he's been on the throne for so long.

We know he's corrupt. Everybody knows he's corrupt. For now, all we can do is observe.



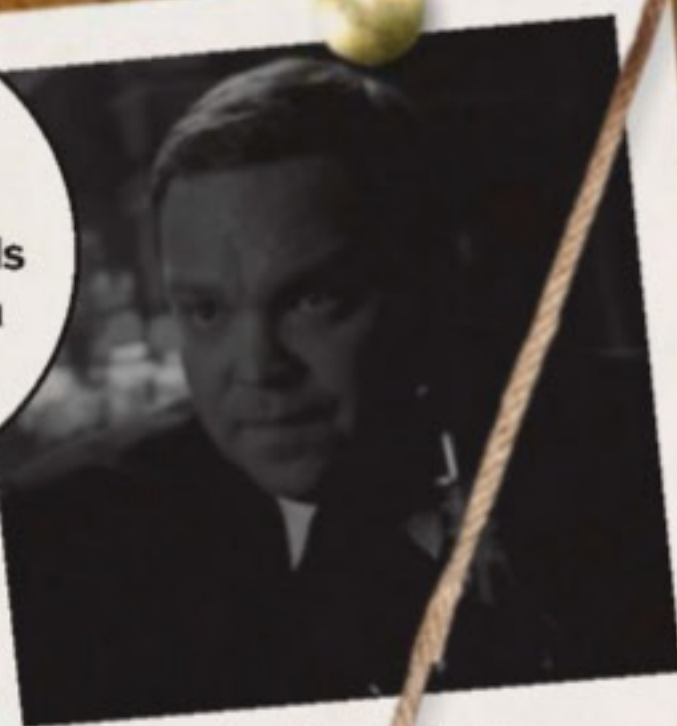
Mayor James

One of Falcone's most trusted lieutenants, and she's helped us out plenty with good intel. Word is that she's about to make a play for the crown.



Fish Mooney

Fish Mooney's right hand. He does what she tells him to, but he's a nasty piece of work.



Butch Gilzean

He has moved up since he was supposed to be dead. He's officially under Maroni's protection, so why was he seen on Falcone's property?



Oswald Cobblepot

Desperate to challenge Falcone, Maroni talks big and he's getting colder. He squeezed in on the Arkham deal, and rumour is he's got an inside man.



Sal Maroni

Maroni's lieutenant hasn't been seen for a while. Word is that, with Cobblepot around, there wasn't enough room for the both of them.



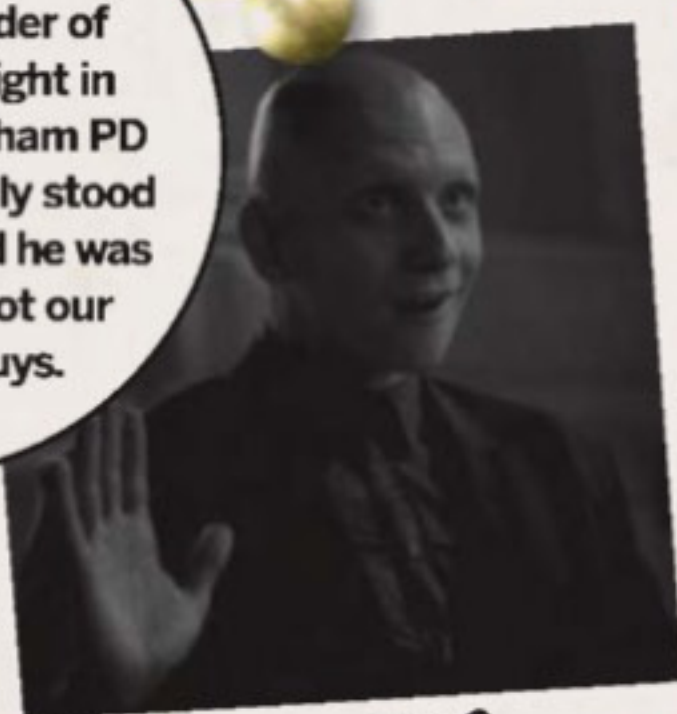
Frankie Carbone

The Penguin's mother looks out for him, no matter what it takes. Worth keeping an eye on.



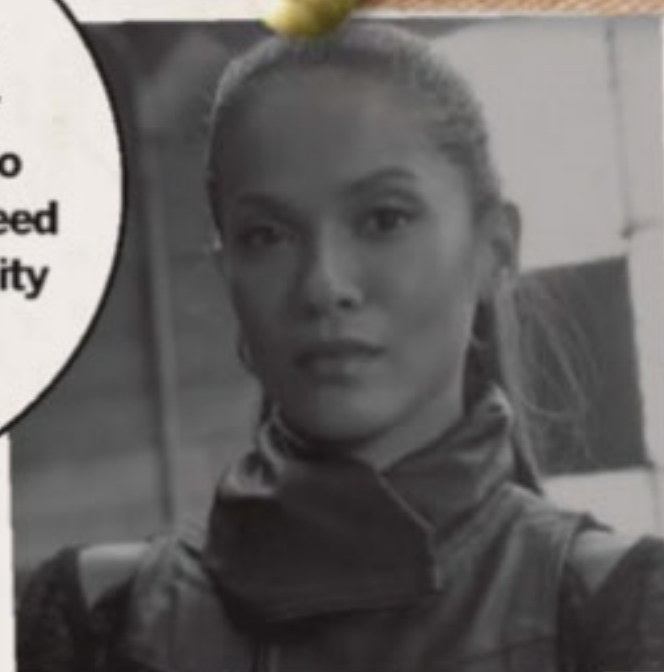
Gentrude Kapelput

Wanted for the attempted murder of James Gordon right in the middle of Gotham PD precinct. He literally stood up and announced he was going to do it. Not our finest hour, guys.



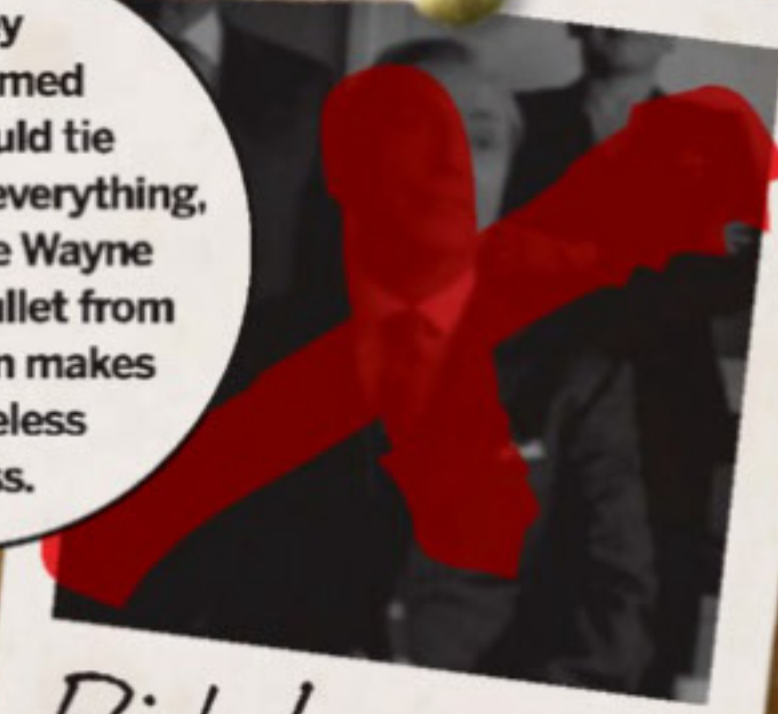
Victor Zsasz

She managed to get into Wayne Manor. How many times do we need to say that we do not need any more bad publicity surrounding the Waynes?



Larissa Diaz  
AKA Copperhead

Harvey Dent claimed that he could tie Lovecraft into everything, including the Wayne murders. A bullet from Gordon's gun makes him a useless witness.

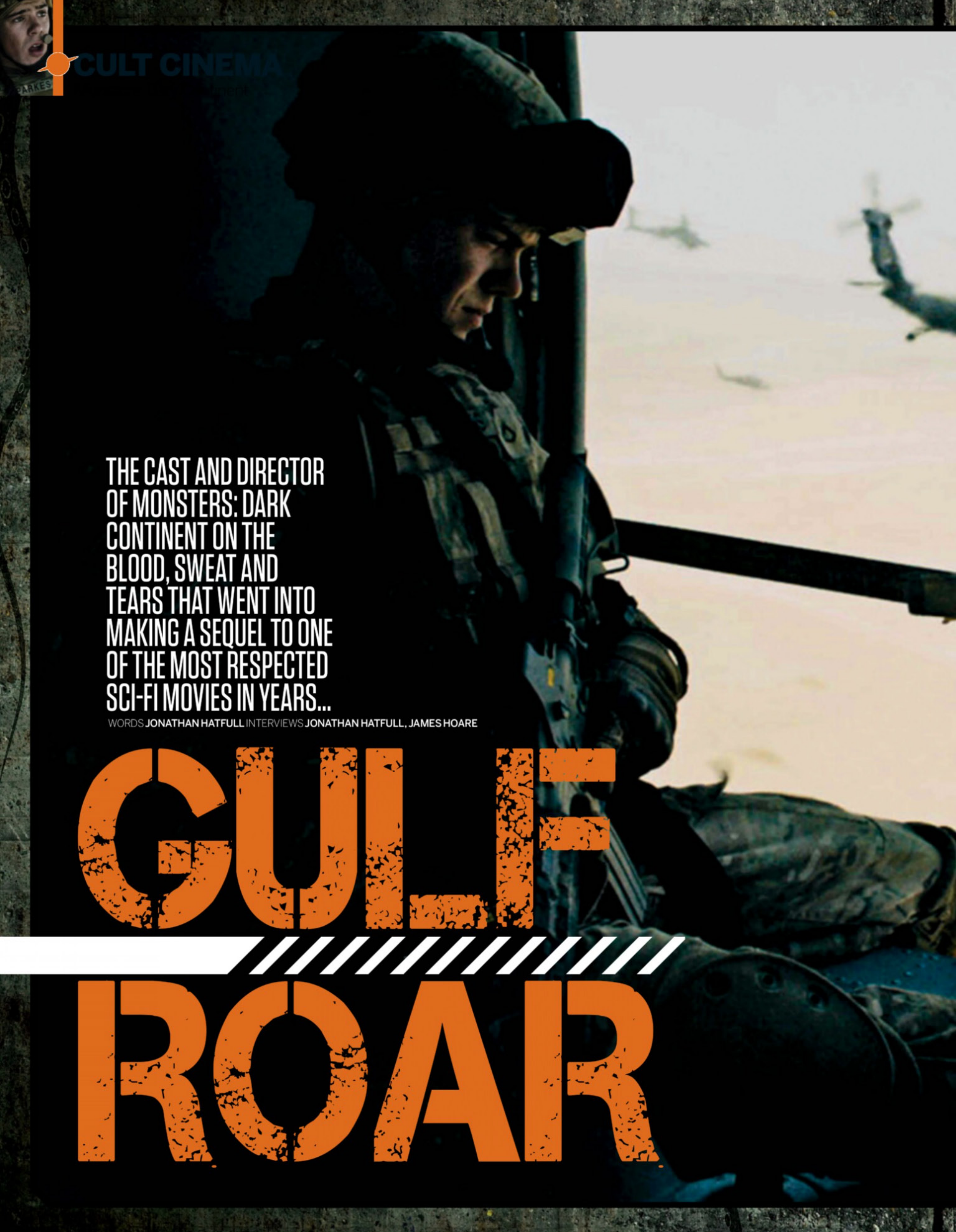


Dick Lovecraft

Any info, report to Montoya and Allen

# MISSING





CULT CINEMA

THE CAST AND DIRECTOR  
OF MONSTERS: DARK  
CONTINENT ON THE  
BLOOD, SWEAT AND  
TEARS THAT WENT INTO  
MAKING A SEQUEL TO ONE  
OF THE MOST RESPECTED  
SCI-FI MOVIES IN YEARS...

WORDS JONATHAN HATFULL INTERVIEWS JONATHAN HATFULL, JAMES HOARE

GUILLF



ROAR



# MONSTERS: DARK CONTINENT

Gulf Roar

**H**OW DO YOU MAKE A SEQUEL TO SOMETHING LIKE GARETH EDWARDS' *MONSTERS*? THE LOW-BUDGET INDIE SCI-FI WAS ONE OF THE MOST STRIKING AND THOUGHTFUL

feature-film debuts of recent years, using its genre conceit (enormous aliens have fallen to Earth, with no apparent agenda) to tell a personal and political story. The artistry and passion on display put films with studio backing to shame, and launched Edwards into the kind of stratosphere where he was allowed to make a *Godzilla* film with heart and soul. With Edwards not involved this time, however, you can see why fans are a little bit anxious about a sequel.

"I asked everyone involved in making *Dark Continent* why we should do this," *Misfits* director Tom Green tells us. "For me, what I ultimately connected to with the first film was an ethos. That was the franchise, that was the sequel for me, not a continuing story or taking the characters' journeys on. It was saying, 'Okay, what Gareth's innovation shows is that we can actually push filmmaking at this budget level with ambition and imagination.' Let's keep the principle of the filmmaking here, let's tell a story through the intimacy of character, but let's also imbue the film with a little more pyrotechnics, a little more action-based drama sequences and bring the monsters a little more front and centre. Both trying to work with a similar budget level and taking it much, much further was the challenge."

With a budget of roughly £1 million, Green and his team set out to tackle the challenge head on. The film tells the story of a group of young soldiers from Detroit who travel to the Middle East to take on the monsters. Out in the desert, the men are forced to confront not only an incomprehensible menace, but their own natures. "I think that is ultimately what connects the two films; both are intimate character journeys and about human experience," Green explains. "Of men at war. That's the film, ultimately. It's an intimate character journey, and what we're doing again, even though there are more creatures and there are more pyrotechnics, they're all witnessed from the perspective of character. I didn't want the film to be a monster shoot 'em up. It's just not what the principle of these films is about; it's very much about integrity and character study and also being in these great spectacle movie ideas."

It was that commitment to character that drew in a very strong British cast, including Johnny Harris (*This Is England '88*, *The Fades*) and Joe Dempsie (*Game Of Thrones*, *Skins*). Both are keen to emphasise that although the film has a bigger scale, it's just as personal. "This one's set in the field of war, war is our stage, if you like. That's our playground, and so by nature it's bigger," Harris enthuses. "But it was the intimacy of

the film that appealed to me, if I'm honest, I didn't look at the script and see explosions and gunfire, and think 'I want to be a part of it.' It was the intimacy between the characters that jumped out instantly, and was the thing that I wanted to explore."

Much as *Monsters* used its story to examine the divide between the US and Mexico, *Monsters: Dark Continent* aims to reflect the current situation of American soldiers sent to the Middle East, as the unit the film follows faces this incredible threat that they have no hope of understanding. "I think, like with the first film, the monsters are going to represent different things to different people, and in my head I guess they're sort of metaphorical in both movies," Dempsie tells us. "I liked that it was a timely movie in terms of what it's trying to say about the US's relationship with the rest of the world, particularly the Middle East."

The Middle East is where the film is set, and the Middle East is where the film was shot. Green's commitment to integrity and authenticity saw the cast and crew head out to Jordan, which was a challenge that the cast took head-on. "It was warm!" laughs Harris. "It was very hot. We shot the film almost chronologically as well, which was very helpful. So by the end of it we were physically and emotionally exhausted. We went on a real journey together, and by the end of the film we knew we'd been on it. Those guys have seen me laugh, they've seen me cry, they've seen me bleed, and they've seen me sweat, for sure! Really, all that counts is what happens between action and cut. And with this film, I think you see it on the screen; I think you see every bead of sweat, I think we've earned the right to tell this story, you know? When you see it on the screen, all of the difficulties you go through, be it heat or be it exhaustion, or be it emotional pain, it's all worth it."

Blood, sweat and tears aside, it was crucial that these British actors convince as a group of American soldiers, and Harris tells us that he stayed in accent throughout. "It

**Dark Continent** sees a whole new cast taking centre stage.







# CULT CINEMA

Monsters: Dark Continent

➤ felt like we were making an American film, we were telling an American story," he enthuses. "That really appealed to me. That's what gets my juices going, that's what lights my fire – you get that fear in your belly and you think, 'Wow, we're a British team telling an American story!' I want to be challenged, I want to be scared."

The actors were thrown in at the deep end, as Dempsie and his co-stars filmed scenes in Detroit ("I felt more at ease in Jordan than Detroit!" he laughs), and went through military training in a very short space of time. "I wanted it to be a completely immersive environment," explains Green. "For me as a director, and for these guys as actors, it was a total gift. They were working with US Marines, they were in riot gear, they were carrying around M4 rifles, they were checking their rifles in and out of the armoury themselves every morning and looking after their weapons, they were going out in very hot conditions, and we were filming about 30 kilometres from the Iraqi and Syrian borders. So we were really in an environment that felt very, very accurate and very immersive to these guys. I think they all relished that. It's what separates the film from some other CGI movies."

✧ In talking about *Monsters: Dark Continent*, it's very clear that the usual sequel concerns don't apply. This is not a cash-in, there's a huge amount of passion and commitment that's gone into it, the filmmakers are fiercely proud of what they've achieved with their resources, and the cast are proud of their work.

"Whenever you make a film, you don't want to talk about budget, really," Dempsie tells us. "You just want to put it out there, let it stand on its own two feet and let the viewer judge it on its own merit, but there were certain times when I was watching this movie where I just wanted to stand up and go, 'Do you know we made this for £1 million? That's insane!' It's kind of unprecedented, I think."

"We were trying something new here, something exciting, something a little groundbreaking I think," adds Harris. "I really do. I think we realised that it was a real chance for all of us with this film, and that we had to grab it with both hands, and with that in mind everyone was giving 100 per cent. I think it's kind of unique, this film." 🐛

*Monsters: Dark Continent* will be released in UK cinemas on 27 February.

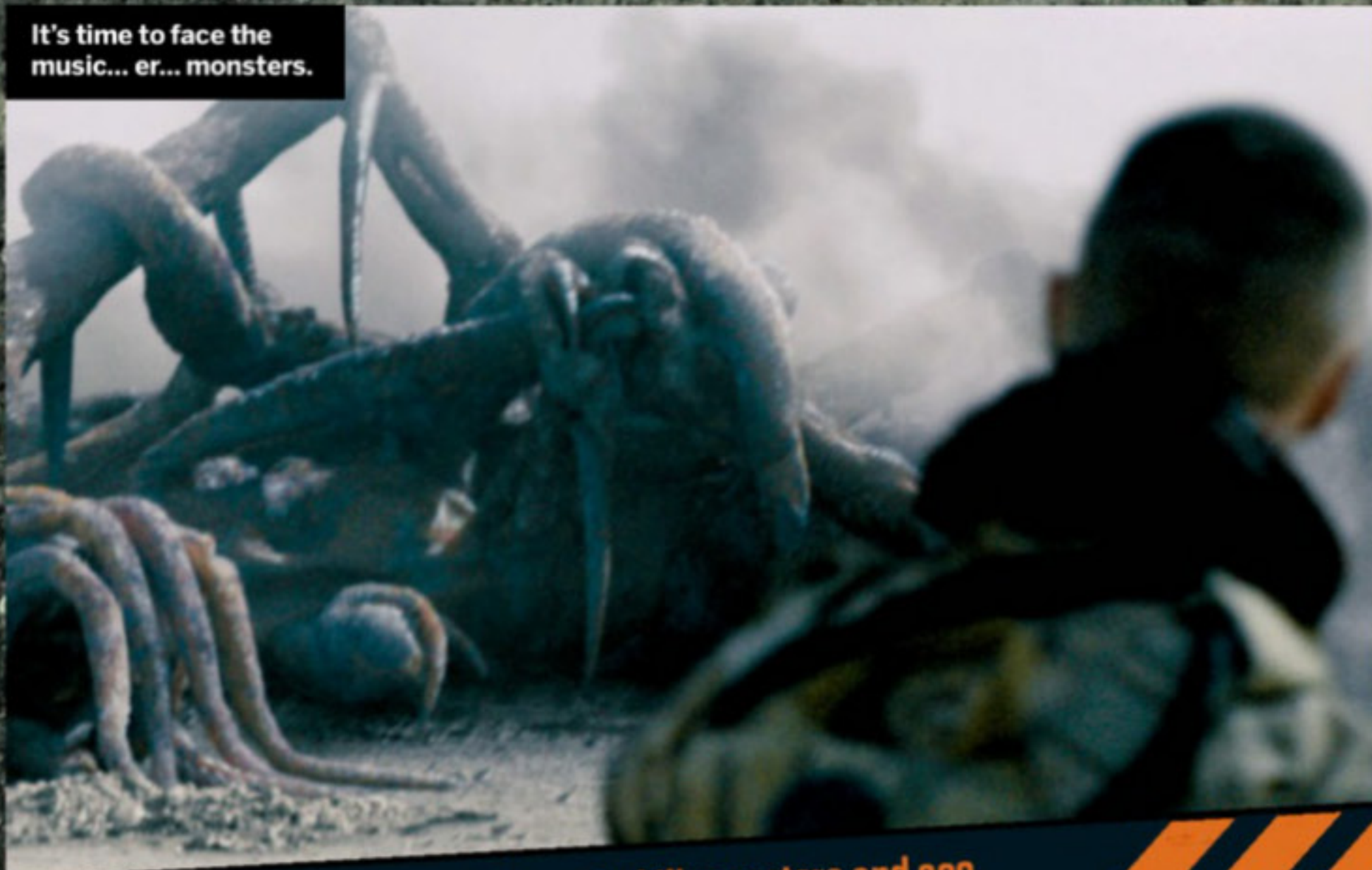


Dempsie said he felt more at ease in Jordan than Detroit.



The cast and crew filmed just 30km from the Iraqi border.

It's time to face the music... er... monsters.



*Game Of Thrones'* Joe Dempsie takes a leading role.



We will see more of the titular monsters than we did in the original film.



## TOUR OF DUTY

Join up to kill monsters and see the world... and other worlds too

### LV-426

**Terrain:** Rain-drenched, rugged

**Fighting force:** The Colonial Marines

**Enemy:** Xenomorphs

Join this elite team of ultimate badasses and protect Ripley from the alien menace. Remember, just because you've got a lot of firepower, it doesn't mean you can get cocky. Stay frosty.

### KLENDATHU

**Terrain:** Arid desert, cave systems, very little cover

**Fighting force:** The Federation

**Enemy:** The bugs

Come on, you apes, you want to live forever? Rico's Roughnecks are taking the fight to the bugs with another attack on Klendathu. We're from Buenos Aires, and we say, "Kill 'em all!"

### PANDORA

**Terrain:** Lush rainforest, idyllic, poisonous atmosphere

**Fighting force:** RDA private security

**Enemy:** The Na'vi

RDA is committed to mining the planet of Pandora for precious Unobtainium, and needs good men to protect its scientists from the savage Na'vi.

### ARIZONA, USA

**Terrain:** Desert, the Grand Canyon, good for an aerial dogfight

**Fighting force:** The Black Knights squadron of the US Marines

**Enemy:** Aliens of unknown origin

A lot of people thought they came in peace, but now we know better. Follow Captain Steven Hiller into battle and be prepared for the fight/flight of your life.

### LONDON, ENGLAND

**Terrain:** Urban environment, iconic St Paul's

**Fighting force:** UNIT

**Enemy:** The Cybermen

The time has come to panic, as the Cybermen have been discovered in London. Help UNIT to contain the alien menace while the Doctor finds a way to save us all. Report to Brigadier Lethbridge-Stewart.

Join up to kill monsters and see the world... and other worlds too

TOUR OF DUTY



# VENGEANCE IS COMING



The second book in the Reckoners series from  
*Sunday Times* Bestselling Author Brandon Sanderson.



[www.gollancz.co.uk](http://www.gollancz.co.uk)

PICK UP OR DOWNLOAD YOUR COPY TODAY









# THE WALKING DEAD: SEASON FIVE'S FIRST HALF HAS BEEN FILLED WITH DEATH AND DISASTER, BUT THERE'S EVEN MORE ON THE WAY IN PART TWO. WE TALK TO ACTOR CHAD L COLEMAN ABOUT THE ZOMBIE HIT AND WHERE THE HORDES ARE HEADING...

WORDS POPPY-JAY PALMER INTERVIEWS POPPY-JAY PALMER, BARTOSZ CZARTORYSKI

**A**S WITH REAL LIFE, DEATH ON THE WALKING DEAD IS INEVITABLE. SEEING AS THE TITLE EVEN HAS THE WORD 'DEAD' IN IT, THEY DON'T REALLY HAVE A SHOW IF THEY aren't killing off a few characters a season. The probability of a character being killed off in any given mid-season finale is higher than nobody being killed off. That being said, the death of Beth Greene (Emily Kinney) in mid-season finale 'Coda' caused a ripple.

Shortly after the episode aired, a petition appeared online opposing the writers' decision. The petition called Beth's death an "unsatisfying, disgusting [one] that caused more anger and disappointment than shock and mourning," and accused the show's writers of throwing away "a perfectly good character" and using her death as a plot device to "further a man's (Daryl's) storyline." It also expressed support for Kinney, saying, "Let's show Emily Kinney how much we love her and want her back." Illogical though it may seem, many fans who were up in arms about how the episode ended got behind the petition, which gained the backing of over 55,000 fans at the time of writing.

That's just how the zombie apocalypse goes, unfortunately, but it wasn't only the fans that got a kick in the teeth. Chad L Coleman, who plays Tyreese on the show, admits that he didn't see Beth's demise coming at all.

"I was astounded. I was in complete and utter shock," he tells us, "and, you know, on a personal level I was very upset because I love [Emily]. She's wonderful, and I was looking forward to seeing her character become even more assertive and grow into what Carol (Melissa McBride) has become, but it just wasn't in the cards."

Ultimately, Beth's was just one of literally hundreds of deaths (247 to be exact, according to *The Walking Dead* Wikia page) caused by the survivors being in the wrong place at the wrong time, and doing a whole bunch of stuff that got on the nerves of someone who

was packing firepower (or a set of teeth, in one case, and a couple of blades). We'd be mad, but the show is just so good at creating memorable death scenes that we can't be.

*The Walking Dead* has been throwing out 'WTF' moments since Season One, with Andrea (Laurie Holden)'s younger sister Amy (Emmna Bell) becoming the first recurring character to be left for dead by the writing team after the first vicious Walker attack on the Atlanta survivors, way back when they still had the RV and cared about things like doing the laundry. The moment marked an important point in Andrea's character development, sending her spiralling into depression.

It kept escalating from there: little Sophia (Madison Lintz) followed soon after, emerging from the Greenes' barn as a Walker after going missing six episodes before; Otis (Pruitt Taylor Vince) was left for dead on a supply run (starting Shane's character arc as a Bad Bastard); Dale (Jeffrey DeMunn) was disembowelled by a Walker that was unintentionally led out of the woods by Carl (Chandler Riggs); and Shane (Jon Bernthal) himself got his just desserts from both Rick (Andrew Lincoln) and Carl, while also proving scientist Edwin Jenner (Noah Emmerich)'s theory

# PRETTY MUCH DEAD ALREADY





“I DON'T  
KNOW ABOUT  
CLIFFHANGERS. I  
KNOW THAT WHAT  
YOU ARE GOING TO  
SEE IS GOING TO  
BLOW YOUR MIND”  
CHAD L COLEMAN

➤ about everyone – dead and alive – being infected already.

The deaths got more gruesome and memorable as the series continued. Lori Grimes (Sarah Wayne Callies) died during an impromptu caesarean section. Merle (Michael Rooker) became infected and was subsequently offed by his brother Daryl (Norman Reedus) in a scene that shattered the hearts of most viewers, and Andrea was bitten by the Governor's right-hand man-turned-Walker in a bloody Woodbury torture chamber just as we were starting to like her.

More recently, viewers were shocked as 12-year-old Lizzie (Brighton Sharbino) murdered her younger sister Mika (Kyla Kenedy) during a psychotic break while trying to prove that Walkers can retain their humanity when they are undead. She came extremely close to killing baby Judith too, had she not been interrupted by Carol and Tyreese. And then poor Bob (Lawrence Gilliard Jr) snuffed it too after an inconvenient Walker bite.

It sounds as though the cast read-through for each episode – finales in particular – is a tense affair, seeing as no one bar possibly Rick (Andrew Lincoln) and Daryl is immune to the

powers of the writers, but Coleman doesn't see it that way.

“I'm not worried [about being killed off]. I've been able to do amazing work,” he tells us. “The goal for me is like – if you don't know that I'm a damn good actor watching the show then I guess there's not a lot of other work for me [after that]. You know, the stuff I've done in the past, the stuff I've done on Broadway speaks for itself. I'm not worried about my job. That doesn't bother me at all. Jobs end. When it finishes I'm looking to go on to the next amazing thing. I've been doing this for 25 years so I don't wake up worrying about whether I'm on the show or not.”

If Tyreese is on the hit list, however, Coleman already has an idea of how he would want his death to happen: “Well, I just want it to be memorable. It will be memorable anyway, since they would have killed me off,” he laughs. “But I would want it to be memorable and respectful, and something that makes people say, ‘Damn, I will never forget that.’”

The back end of Season Four was pretty hard on Tyreese, who struggled with the circumstances of Lizzie and Mika's deaths, causing him to become more reserved and unable to take on Walkers alone. But part one of Season Five has seen him turn it around, transforming back into the type of guy who can charge into a horde of zombies and come out unscathed. That being said, Tyreese still has issues to work through like the rest of the survivors.

“I appreciate his physical prowess and his ability to take care of business, but he's a pretty complex guy, if you ask me,” says Coleman. “He has a lot going on, and he has some very strong feelings about how things should go and what we are doing as human beings to other human beings. He tries mightily to make the situation peaceful, but you know, the post-apocalyptic world just doesn't want to cooperate.”

Aside from Beth's murder, one of the most shocking moments of this season was unquestionably when the cannibals of Terminus attempted to barbecue and eat Bob, starting with his foot, without realising he had been bitten beforehand, causing an outburst of cackling from the dying man and shouts of “Tainted meat! Tainted meat!” When it came to putting Bob out of his misery, Tyreese stepped in to make it easier on his sister Sasha (Sonequa Martin-Green), who was in a relationship with Bob. The scene made an impression on Coleman, who sent Gilliard Jr a text afterwards to thank him for his performance.

Coleman is confident that his character has a lot left to give in *The Walking Dead*.



"I'm really enjoying this season so much," he says. "I'm a fan. The acting is really, really wonderful. I mean, I'm not trying to toot my own horn or our own horn, but we have a fantastic show. I'm not walking around looking for acknowledgement or awards, but I hope we produce the type of work that is worthy of it."

We know what a fair few of the survivors did before the outbreak: Rick and Shane were Atlanta police officers, Bob served in the US military as a medic for a while, and Carol was a mother and victim of domestic abuse. Very little is known about Tyreese and Sasha, but Coleman's theory is that the former is an ex-NFL football player.

"He and his sister are tight, and he's a very protective guy," he says. "He's the type of guy who had a coach or a father who wasn't larger than life, but was a man of great character and integrity, and instilled a lot of wonderful qualities in him about what it means to be a human being."

It sounds like a fun contrast to the pre-apocalypse lives of most of the other survivors, but Coleman admits it's unlikely that we'll ever get to see Tyreese in his football-playing days on the show.

"The executive producer [Robert Kirkman] has an agenda. He has stories he wants to tell and pretty much goes off long and wide, and I don't say that negatively because they come up with amazing stuff. I'm inclined to say if it ain't broke, don't fix it. Robert Kirkman and the rest of the team – they're mad geniuses. So I just roll with it."

Part two of Season Five is due to return next month, but it's all very secret, and episode spoilers have so far been on the downlow. However, showrunner Scott Gimple has already revealed that the after-effects of Beth's loss will play a big part in the rest of the characters' stories, and more loss is on the way.

As for what fans can expect from the rest of the season, Coleman believes it's going to make some mega waves. "We keep topping ourselves," he tells us. "You are going to be floored. I obviously can't get into it, but I can tell you that your jaw will hit the ground every episode. I don't know about cliffhangers; I just know that what you are going to see is going to blow your mind. I do know that."

*The Walking Dead*: Season Five will return to FOX in February.



There were tears for Daryl in the mid-season finale 'Coda'.



As of now, the future seems uncertain for the characters of *The Walking Dead*.

The fan reaction to Beth's death was one of sadness – and anger.



## DARYL OF THE DEAD

### NORMAN REEDUS ON STAYING ALIVE

Having been involved with the series since the start, Norman Reedus has seen his fair share of cast members exit the show, some departing after years of zombie-slaying and other leaving almost as quickly as they appeared. Reedus admits that it's always a shock.

"Even if you are reading the script and get to this part when another cast member dies, you can't be prepared for that," he says. "You never see it coming."

As a fan favourite, Daryl is unlikely to be killed off any time soon. Seeing as Daryl is one of the only main characters on the show not to have first appeared in the original graphic novels, his fate is completely in the hands of the show's writers.

Some fans are so upset by the prospect that they have claimed that they would stop watching. Many have adopted the mantra 'If Daryl dies we riot', which adorns countless mugs, t-shirts and Twitter bios.

Reedus is thrilled with the fan support, and says he would rather not be killed off. "I'd throw the first rock," he tells us. "But you never say never. I'll be passing out matches if that happens."





# COMING SOON

FROM THE PEOPLE WHO BROUGHT YOU THE WALKING DEAD



19:00 hours  
14th January  
**ADMIT ONE**  
non-refundable  
non-exchangeable  
dead exciting



With the first casting for the Walking Dead spin-off series announced, we take a look at which characters could headline their own movies...

HOW TO **LOSE CONTROL**  
AND **DIE STUPIDLY**  
LIFE IS OVERRATED

**MY NAME**  
**IS MERLE**  
HE AIN'T GONNA BEG YOU

**LOOK WHO'S**  
**WALKING NOW**  
JUST LOOK AT THE FLOWERS...

**MAN**  
**VS FOOD**  
TAINTED MEEEEEEAT!

JUST LOOK AT THE FLOWERS



**LOOK WHO'S**  
**WALKING NOW**

TYREESE

JUDITH

LIZZIE

CAROL



**MAN**  
**V.**  
**FOOD**



# ANIMAL

WHY HUNGARIAN ANIMAL  
UPRISING FABLE WHITE  
GOD COULD BE THE  
SURPRISE HIT OF 2015

WORDS JONATHAN HATFULL

# HARM



**IT'S DIFFICULT TO CATEGORISE HUNGARIAN DRAMA WHITE GOD. KORNÉL MUNDRUCZÓ'S FILM HAS ELEMENTS OF HORROR, POST-APOCALYPTIC FANTASY, KITCHEN-SINK REALISM, FAMILY DRAMA AND, YES, HOMEWARD BOUND. THESE DIFFERENT STYLES AND**

tones come together with surprising effectiveness to create a hugely powerful tale of intolerance and cruelty.

"I like to create something which is melting the genres," Mundruczó tells us. "Because I felt I can be closer to the audience, rather than shooting the reality or shooting a classical or conventional drama. This is how we are living now in Eastern Europe in my eyes, because I think all these post-Soviet ruins somehow, it's working together and there are no clear ideologies. It's really like how it is in this movie, how the action, the thriller, the family movie, or even a social criticism comes together, this is really the present in Eastern Europe. The

extremity is present now. So that's why I am using this extreme form, but it's working very well with the audience. I was very surprised!"

The film tells the story of Lili (Zsófia Psotta), a young girl who goes to stay with her father, and takes her dog Hagen with her. However, Dad has no intention of allowing a dog into his apartment, and leaves him by the side of the road in the middle of Budapest. While a distraught Lili looks for her beloved dog, Hagen goes on a gruelling journey that exposes the brutal treatment of animals at the hands of his various captors. Still, a dog can only be pushed so far before he bites back.

The idea for *White God* came from South African author JM Coetzee's searing novel *Disgrace*, which examined the effects of Apartheid through cruelty to both people and animals, always perpetrated by people. "I was staging *Disgrace* in Hungary," he remembers. "We went with the ensemble to a dog pound, because in *Disgrace* there's a line about the white population leaving the country after apartheid, but they leave their dogs behind, and those dogs were trained against blacks. [The ensemble] were totally shocked,

because all of the dog pounds are full, and I decided it is such a shame that they are behind a fence and I am in front of it."

Together with writers Kata Wéber and Viktória Petrányi, Mundruczó put a script together, but there was a rather large hurdle to jump before production could begin: the dogs. Hagen's journey takes up roughly half of the film's running time, as he is hunted, beaten and trained to be a monster before being thrown into a fighting pit. There would also be the small matter of a horde of dogs that had to swarm through the streets of Budapest.

"After we had the script ready, lots of people – lots of professionals – thought it

was just impossible to create," Mundruczó remembers. "Because we had two rules: no CGI and no pure-breed dogs. Then I found two geniuses for that: an American woman called Teresa Ann Miller; she is a doyen of dog movies, she worked on *My Dog Jerry Lee* and *Cujo*. She was the only one who said, 'Okay, I can imagine... I can do a casting for you, just for this movie.' And she started to work on it, and she is the one who created Hagen. I think he is the best actor in the movie – a real hero – and she created him.



**“WE HAD TWO RULES: NO CGI AND NO PURE-BREED DOGS”**  
KORNÉL MUNDRUCZÓ

**Mundruczó ensured that every animal protection rule was abided by during filming.**

Another genius was Árpád Halász, who was the Hungarian lead trainer for the 280, and socialised them together."

With the two dogs playing Hagen required to act out a vicious dog-fight sequence, Mundruczó took great care to ensure that every rule of animal protection was adhered to. "It was three months training and five days shooting, and I have a one-minute fight. So five days of them just jumping like kangaroos, happy with each other, and then there are very short moments where they really look like they aren't playing. It was the most difficult for me, just to believe that I can create it, and actually one of the things I am absolutely proud of. This is somehow the most evil thing I can imagine, so I can show it and face it, show the audience that this can happen because of humans; that is really important. So without that sequence the whole movie isn't the same."

Mundruczó was determined that his film's message made it through undiluted, but admits to being cautious about how well it would play in his home country. However, he tells us that the Hungarian audiences have surprised him. "Actually, it was very successful," he says. "I was surprised, because it is still an auteur movie. You cannot put it immediately in one shelf. But I like that I did not have dogmatic viewers, so somehow the emotional drive is working. Of course,

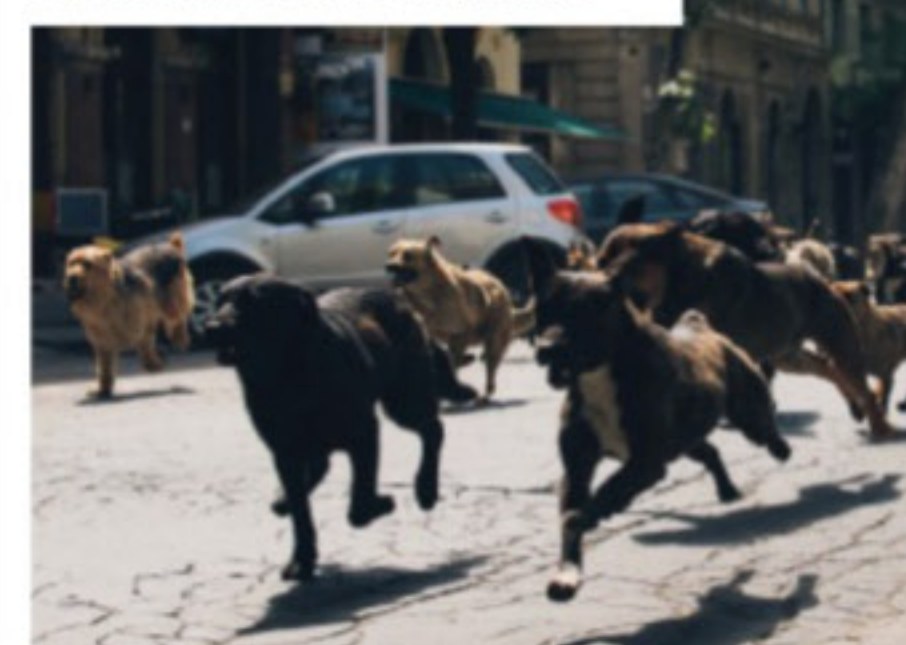
the critics were divided, but it's like a huge political fight always for the last ten years in Hungary, and that was really something that makes me hope somehow this movie is about this fight, and there's not just left-wing voters or right-wing voters coming to watch the movie. Sometimes, it's divided on a very stupid and very simple way. I am quite satisfied with the reaction of Hungary. I was not as positive as I am now."

*White God* has also made a strong impression on audiences around the world,

which Mundruczó attributes to the fact that we're all a little closer to each other than we might think. "The most paradoxical thing for me was that four years ago I was planning to shoot an English-speaking movie, but it was ruined and I was totally fed up. I said 'Stop, I would like to reflect, I would like to do a Hungarian movie which reflects my Hungarian reality as much as I can.' That was the conception, and that became the most international film of my career! Which is very weird; maybe Budapest is not very far from Paris or London or Mexico City. Maybe our fear is common, or we have common fears somehow, and that conscience, a fear of intolerance. This is the level that I think is working everywhere." ☺

*White God* will be released in UK cinemas on 27 February.

**The 280 dogs used in the film were trained and socialised together.**





**SciFiNow** SPECIAL SUBSCRIPTION OFFER

# GET 2 FREE TICKETS TO LONDON SUPER COMIC CONVENTION WHEN YOU SUBSCRIBE TO SciFiNow



Not actual tickets

**ORDER HOTLINE**  
**0844 844 0245**

**ONLINE AT**  
**[www.imaginesubs.co.uk/sci](http://www.imaginesubs.co.uk/sci)**





**MARCH 14 & 15 2015**  
**EXCEL CENTRE LONDON**

Meet the biggest creators in comics today at London Super Comic Convention. For details, visit [londonsupercomicconvention.com](http://londonsupercomicconvention.com)



# WHY YOU SHOULD SUBSCRIBE...

- **Save 30% off the cover price – just £21 every 6 issues on Direct Debit**
- **FREE delivery** direct to your door
- **Never miss an issue**
- **2 FREE tickets to London Super Comic Convention**

## ORDER BY

**12<sup>TH</sup> FEBRUARY 2015**

To claim your free tickets, use code **LSCC15** for this offer

## BY POST

Send your completed form to:  
**SciFiNow Subscriptions, 800 Guillat Avenue,  
Kent Science Park, Sittingbourne, Kent ME9 8GU**

## YOUR DETAILS

Title \_\_\_\_\_ First name \_\_\_\_\_

Surname \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Postcode \_\_\_\_\_ Country \_\_\_\_\_

Telephone number \_\_\_\_\_

Mobile number \_\_\_\_\_

Email address \_\_\_\_\_

## DIRECT DEBIT PAYMENT

☐ UK Direct Debit Payment

I will pay just £21 every 6 issues (save 30%)

ip IMAGINE PUBLISHING		Instruction to your Bank or Building Society to pay by Direct Debit		DIRECT Debit	
Please fill in the form and send it to: Imagine Publishing Limited, 800 Guillat Avenue, Kent Science Park, Sittingbourne, Kent, ME9 8GU					
Name and full postal address of your Bank or Building Society				Originator's Identification Number	
To: The Manager		Bank/Building Society		5   0   1   8   8   4	
Address				Reference Number	
Postcode				Instructions to your Bank or Building Society	
				Please pay Imagine Publishing Limited Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Imagine Publishing Limited and, if so, details will be passed on electronically to my Bank/Building Society	
Name(s) of account holder(s)				Signature(s)	
				_____	
Branch sort code				Date	
				_____	
Bank/Building Society account number					
Banks and Building Societies may not accept Direct Debit instructions for some types of account					
A6 instruction form					

## PAYMENT DETAILS

**YOUR EXCLUSIVE READER PRICE, 1 YEAR (13 ISSUES)**

☐ UK £52 (Save 20%) ☐ Europe – £70 ☐ World – £80 ☐ USA – £80

### Cheque

☐ I enclose a cheque for £ \_\_\_\_\_  
(made payable to Imagine Publishing Ltd)

### Credit/Debit Card

☐ Visa ☐ Mastercard ☐ Amex ☐ Maestro

Card number \_\_\_\_\_ Expiry date \_\_\_\_\_

Issue number ☐ (if Maestro)

Signed \_\_\_\_\_

Date \_\_\_\_\_

Please tick if you do not wish to receive any promotional material from Imagine Publishing Ltd by post ☐  
by telephone ☐ via email ☐

Please tick if you do not wish to receive any promotional material from other companies by post ☐  
by telephone ☐ Please tick if you DO wish to receive such information via email ☐

### TERMS & CONDITIONS

This offer entitles the first 20 UK subscribers to receive two tickets to London Super Comic Con at the Excel Centre London on 14th & 15th March 2015. Offer code LSCC15 must be quoted to receive this special subscription offer. New subscriptions will start from the next available issue. Details of the Direct Debit Guarantee are available on request. This offer expires 28 February 2015. Subscribers can cancel this subscription at any time. Tickets will be dispatched shortly after the closing date.





# 12 MONKEYS

THE SERIES





# TAKING ITS CUE FROM TERRY GILLIAM'S CULT DYSTOPIA, 12 MONKEYS LOOKS TO FOLLOW IN THE FOOTSTEPS OF MOVIE-TO-SHOW HITS FARGO AND BATES MOTEL IN APING THE SUCCESS OF ITS FOREBEAR. STAR AARON STANFORD AND THE SHOW'S CREATORS TELL US HOW THEY TOOK ON A CLASSIC...

WORDS EDWARD GROSS

**H**AVING THE FATE OF HUMANITY ON YOUR SHOULDERS IS DAUNTING ENOUGH, BUT ADD ON TOP OF THAT THE NOTION THAT YOU'RE ATTEMPTING TO TRANSFORM AN acclaimed science fiction film into a television series, and it's a wonder you can even get out of bed in the morning.

"It's very intimidating," concurs Aaron Stanford, "and especially being a fan myself, you don't want to do anything to defame or disrespect something that's as cherished as that film is."

The film in question is Terry Gilliam's 1995 production of *12 Monkeys*, which deals with a man from the future who has come to the present to stop the spread of a virus that is destined to decimate over 90 per cent of the world's population. That version starred Bruce Willis as humanity's only chance, James Cole, while this one stars Stanford, the former Pyro of *X2* and *X-Men: The Last Stand*, and more recently a co-star in the *Nikita* TV series.

"At the same time," Stanford continues, "nowadays such a high percentage of projects are re-imaginings of things that we've already seen. So if you allow intimidation to dictate your choices, your options become limited."

Stanford wasn't alone in his feeling. "There is a moment where you're, like, '12 Monkeys? That's a perfect movie; I can't do this!'" offers series co-creator Travis Fickett. "But then you start writing a story, and that story becomes what it is. It becomes its own thing. The characters in this show have their own identity, and it's not like the actors call us up and say, 'I just rewatched the movie and your script is not right.' And they've done an amazing job of creating very distinct characters that are unto themselves. It's like in *Fargo*, the TV series. I don't think anybody is angry that Billy Bob Thornton's character was not in the movie. I think that worked pretty well."

Stanford views the series as an opportunity to draw upon potent and interestingly powerful source material and expand on it.

"That's one of the great things that I love about TV in general," he enthuses, "and particularly TV in the form that you can consume it in now, where you can

watch these series however you want. TV is an opportunity to tell a novel-sized story you can really take your time with; you can fully develop characters and situations, and give people a chance to take their time and really fall in love with the story in the same way you can with a great book. Whereas with a film, it's that brief but powerful experience, but it's two hours of your life and then it's over. With TV you never know what can happen; you can live with these characters for years, and I'm really attracted to that."

Executive producer/showrunner Natalie Chaidez (*Heroes*, *Terminator: The Sarah Connor Chronicles* and the remake of *V*), states, "You're not trying to copy what came before, you're trying to capture a feeling. It's what *Fargo* did without copying the film. An audience has been captivated by the world of *12 Monkeys*. At its best, what it allows you to do is to allow your mind to travel outside the lines. If you thought, 'When I saw the film, I wondered what it would be like if Bruce Willis walked around out there,' and now we can show it. For me, that's been the lesson: use your imagination to travel outside of the lines of the world that's already created, and

don't try to hit it too much on the nose, but capture a feeling."

In the series, as previously noted, is a time traveller from a decimated future who is racing against the clock to eradicate the source of the deadly future plague. Along the way he meets and collaborates with Dr Cassandra Raily (Amanda Schull), a brilliant virologist who becomes an integral part of his mission; and maths genius Jennifer Goines (a variation of the movie's Jeffrey Goines, played by Emily Hampshire).

"We believed that the audience was ready for a serialised time-travel show," opines Fickett, "which is something [co-creator/executive producer] Terry Matalas and I always wanted to do. The audience is educated now as to the intricacies of that kind of narrative style. *Lost* tricked everyone into doing a time-travel show. At the start of Season Four they're like, 'Oh, by the way, we're a time-travel show now' and it worked really well. It's something that's always been under-utilised in television, where in the past it's been episode-of-the-week or procedural. It wasn't a continual storyline on a larger canvas. The cool thing about *12 Monkeys* is that the movie was this big pillbox; a great

Aaron Stanford takes on the Bruce Willis role as time traveller James Cole.



“12 MONKEYS THE MOVIE WAS A GREAT MYSTERY”  
TRAVIS FICKETT





# MUST-SEE TV

12 Monkeys

➤ mystery, and it was tied together as the audience unravelled it. It feels like what you get out of serialised television."

One point Matalas emphasises is that it was important to both executive producers that the time-travel story be grounded as much as possible in reality. "There's a fine line with science fiction tonally," he says. "The audience need to connect to it. It needs to be grounded, and that doesn't just go for the post-apocalyptic future; it goes for the characters and emotions. Is it about going back and saving 7 billion people, or are you trying to save some part of your soul because you want to undo some of the horrible things you've done? That's our main character's arc."

"In the film, it's understood and accepted that time cannot be changed," interjects Stanford. "Time is what it is – a closed circle. So when the Cole in the film travels back in time, it's only to observe, to collect information and to find whatever he can to help the future world. In our show it's different. You

are able to change time. Cole travels back and wants to change time in a way that will prevent the plague from ever happening, but not resetting things in such a way that it would screw up the mission he's on. There are a lot of attempts to go back and change things that backfire, and then he has to go back to the future to reset himself and travel back to change it again."

"One of the challenges in writing," says Fickett, "is that although the story might not be linear, emotionally the story is following a progression."

"With these actors and characters," he details, "the audience is never lost because they are with them emotionally, and that's why the audience can't be confused. We always tell them, 'This is where you are in this scene, this is what's happening, this is where your character is and what they feel.' As long as the audience is emotionally engaged and understanding, they'll see that the characters are going through this horrible thing, and they've

Amanda Schull stars alongside Stanford as Cassandra Railyly.



With the extra time TV offers, we can expect to see some new takes on various aspects of the film.



## Railyly speaks

Amanda Schull talks time and Ebola

Amanda Schull portrays virologist Cassandra Railyly, who is contacted by Cole when he arrives and drawn into his quest to put an end to the deadly virus.

"The writers have created a real woman who, despite her flaws, is very intelligent and very capable, and when she realises she needs to be a part of this mission, she doesn't need a man to tell her how to live her life. A lot of television shows have women relying on a significant other or a counterpart. While they are a team on this show, she's very capable without him. She's very strong. She's got a good sense of humour, and she's brilliant."

Schull adds, "She does have a very distinct evolution. She is a believer in Cole, which is the first obstacle to overcome. From there, you see the other things associated with this mission to stop the virus and everything that comes with it – a lot of things come with it. A lot of antagonists and their particular quests, and with each one she needs to find a way to get towards that final goal of figuring out how to stop it."

The way that art seems to be imitating life and life seems to be imitating art is chilling, the day before this interview took place, 100 people were under observation in New York for the Ebola virus. The number would eventually jump to over 300.

"We were all horrified when we realised that with the Ebola outbreaks, how possible the things we've been portraying could be a reality. In Episode Three, we have a storyline that is sort of in line with some of these things, and the outbreak hadn't happened yet. I was doing a lot of research on past Ebola outbreaks, and then the most recent ones came about and it's terrifying. I don't think we're so far off from biological weapons being commonplace. To be able to use something like that, which has such a far-reaching capability, is horrifying."

had this loss and now they're moving through this territory, I think it's going to be satisfying dramatically. It's not any more confusing than *Back To The Future*, and people kind of liked that."

"We are moving fast," adds Fickett, "because Terry and I have a motto: you might not get another season, so don't leave anything on the table."

Muses Stanford, "Every other time-travel series, because they're standalone, are easier to track. Like Sam Beckett from *Quantum Leap* travels to whatever time period and solves the problem before he jumps to another time period. In a serialised show, you have to keep track of all the jumps back and forth, make sure all the dots connect and that everything links up so you're not breaking your own rules. I'm sure there will be a lot of people out there taking copious notes, and they will keep us honest."

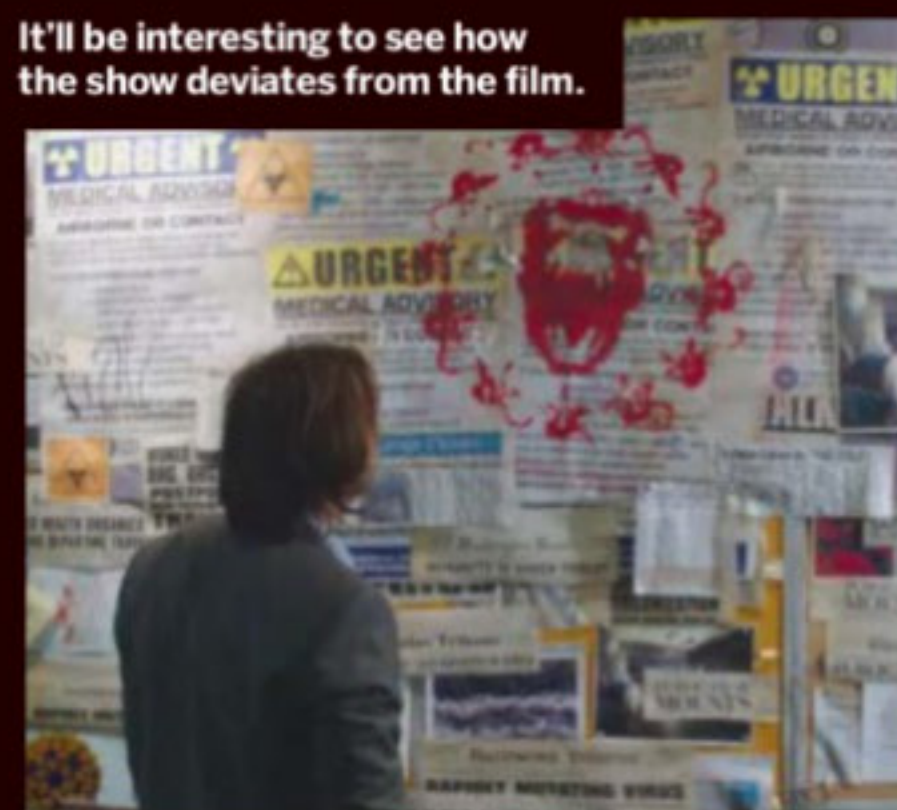
12 Monkeys will air on 16 January in the US on Syfy.



Emily Hampshire steps into Brad Pitt's shoes as Jennifer Goines.



Stanford has big shoes to fill, but he seems confident that he's up to the task.



It'll be interesting to see how the show deviates from the film.



MARCH 14TH & 15TH 2015

EXCEL CENTRE  
LONDON

www.londonsupercomicconvention.com

LONDON  
**Super**  
COMIC  
CONVENTION™

# THE UK'S LARGEST COMIC CONVENTION

Hundreds of CREATORS,  
PUBLISHERS and EXHIBITORS!

Children 11 and Under

**GET IN FREE!**



CHARLIE  
ADLARD



MAHMUD  
ASRAR



LEE  
BERMEJO



SIMONE  
BIANCHI



MARK  
BROOKS



ELIAS  
CHATZOUDIS



IAN  
CHURCHILL



GARY  
ERSKINE



MARK  
FARMER



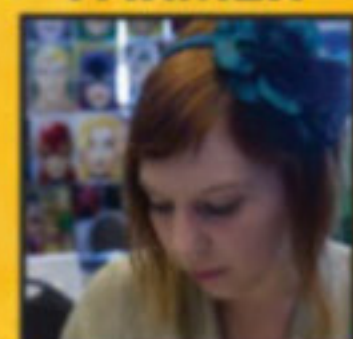
GARY  
FRANK



LEE  
GARBETT



DAVE  
GIBBONS



STEPHANIE  
HANS



JEREMY  
HAUN



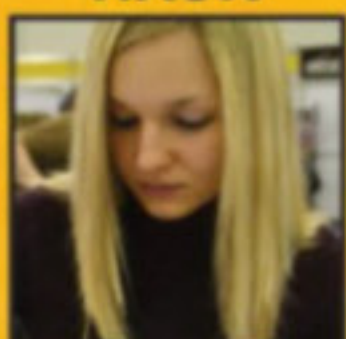
BOB  
LAYTON



PAUL  
LEVITZ



DAVID  
LLOYD



EMANUELA  
LUPACCHINO



CLAY  
MANN



MIKE  
NORTON



MICHAEL  
AVON OEMING



MIKE  
PLOOG



TIM  
SEELEY



BILL  
SIENKIEWICZ



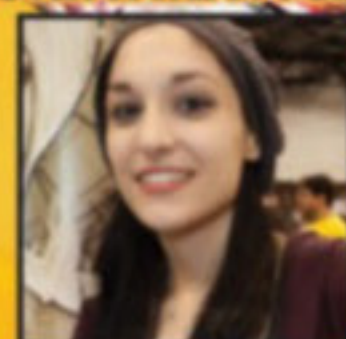
TAKI  
SOMA



JAMIE  
TYNDALL



JOHN  
WATSON



CHRISSIE  
ZULLO



NEAL ADAMS

JOHN ROWTA JR

Creator of Kick Ass

Win a trip for two to DRAGONCON 2015 in Atlanta with  
**THE LONDON SUPER COSTUME COMPETITION!**

With special guests:

**KAMUI COSPLAY,**  
**YAYA HAN** and  
**BILL DORAN!**

\*With a paying adult.



LONDON  
**Super**  
costume  
CHAMPIONSHIP

See website for  
rules of entry.



twitter.com/LSCComicCon



facebook.com/LondonSuperComicConvention

Buy tickets - [www.londonsupercomicconvention.com](http://www.londonsupercomicconvention.com)





**MUST-SEE TV**

Extant

# STAYING ALIVE

**HOLLYWOOD NEWBIE MICKEY FISHER, THE CREATOR OF EXTANT, TELLS US HOW A SPECULATIVE SCRIPT BROUGHT HIM TO THE ATTENTION OF STEVEN SPIELBERG AND HALLE BERRY...**

WORDS MICHAEL SIMPSON





**F**OR MICKEY FISHER, SCI-FI SERIES EXTANT HAS BEEN THE STUFF OF FANTASY IN MORE WAYS THAN ONE. JUST SIX YEARS AGO HE WAS AN UP-AND-COMING WRITER

producing plays for a Kentucky theatre. Now, he claims the titles of creator and executive producer on a hit show, which stars Halle Berry and will make its UK TV debut on Syfy this month. Everything changed for Fisher when his first TV script found its way into the hands of one of the most influential fantasy filmmakers of all time. "About three years ago I moved to LA to try to break into TV, and I spent about six months learning to write television," Fisher told us. "I wrote this pilot and entered it into a contest. A couple of months later I was sitting in the offices of Amblin Television, and they were telling me they were going to show the script to Steven Spielberg."

Ironically, Fisher didn't start out writing sci-fi, but came to it after stage musicals and producing sports-themed films with friends. His epiphany came courtesy of that same theatre in Kentucky. "About six or seven years ago I started doing this yearly job at the Jenny Wiley Theatre," he recalls. "They hired me to write and direct these Halloween shows, and we started basing them on classics. We did *The Legend Of Sleepy Hollow*, *Frankenstein* and *Dracula*, and what I realised was that I'm a genre guy."

In 2010 the theatre staged an original Halloween play Fisher had written called *Ghost Stories*. It was inspired by the myth of Bloody Mary, but Fisher didn't want it to be just a one-dimensional frightener: "There's a sweet core to it," he told a local newspaper at the time. Fisher has brought a similar balance of darkness and light to *Extant* by grounding a tale about threats to our existence in a human drama. Berry plays astronaut Molly Woods, who returns from a 13-month solo mission on a space station orbiting the Earth and discovers she's pregnant. As she tries to reconnect with her family, she begins to uncover a conspiracy in which she might have been used to bring alien life to Earth. "The big themes are the questions we keep coming back to," Fisher explains. "What does it mean to be human, and how do you preserve that thing that is human when you're faced with an extraterrestrial life form and a powerful artificial intelligence? We go at that in a couple of ways. We've got it through Molly's story with this new life that she's brought back to Earth, and then in Ethan's story."

Ethan Woods looks and acts like a six-year-old boy, but is actually a sophisticated robot designed by Molly's husband John (Goran Visnjic). Because John and Molly believe they can't have children, they are raising Ethan (Pierce Gagnon) as their son, thereby testing John's theory that exposing robots to human experience will make them



Molly comes back to Earth pregnant. Is she bringing alien life to the planet?

There's not just space exploration in *Extant*, but robots and AIs too.



John and Molly believe they can't have children, so have robot Ethan instead.



ER's Goran Visnjic stars as Halle Berry's robot-designing husband.



more human. Fisher admits that there are kindred links between *Extant*, *AI: Artificial Intelligence* and *Close Encounters Of The Third Kind*. He also points to other potential sources of inspiration. "When I wrote the pilot I was watching a lot of *Doctor Who*," Fisher remembers. "I had a post-it note on my computer that said 'WWSMD? What Would Steven Moffat Do?'"

It is Spielberg that has clearly had the greatest influence on Fisher's creation, though. "We were doing these phone meetings, and Steven was calling back with his thoughts. It was about an hour long, and we were brainstorming, kicking ideas back and forth. It was like an out-of-body experience where I floated outside of myself and realised, 'You're on the phone brainstorming with Steven Spielberg.'"

Even after his script caught the attention of Amblin, Fisher was afraid to believe he had really made it. "I was just constantly waiting for it to all fall apart." Instead, things just kept getting better. First, the CBS network picked up *Extant* for a full season of 13 episodes off the bat. Then the show landed Storm from the *X-Men* movies as its leading lady.

"We started talking about the lead actress, and somebody mentioned that Halle Berry was interested in doing it," Fisher recounts. "Pretty much the conversation stopped there. When you hear that from an Oscar-winning actress – well, my head wouldn't fit through the door."

Now that the first season has aired in the US, Fisher inevitably hopes that *Extant* keeps living up to its name. A second season has already been confirmed, but since the UK hasn't seen the first one yet, Fisher isn't saying much about what's coming next. "The big things that happen in the finale of Season One will have ramifications and consequences going forward in Two," he says. "We'll see an escalation of the problems that we thought might have been fixed."

What Fisher does tease is a "great rollercoaster ride" that he hopes will keep people watching as the mysteries and human drama at the heart of the story intertwine. "It's not just a dry philosophical musing on what it means to be human," he explains. "We go at it in a real full-throttle kind of way. So I hope that people go along for the ride, and hope that they enjoy it, and at times get that sense of Spielbergian wonder they get when they see his films. Then I hope that they come back and join us for Season Two."

*Extant*: Season One is airing in the UK from 20 January at 9pm on Syfy.

I HAD A POST-IT NOTE THAT SAID 'WWSMD? WHAT WOULD STEVEN MOFFAT DO?'  
MICKEY FISHER







# WITH GREAT POWERS

WITH POWERS FINALLY GETTING THE TV SERIES TREATMENT, WE TALK TO THE CAST AND CREATORS ABOUT THE LONG ROAD TO THE SMALL SCREEN...

WORDS EDWARD GROSS

**W**ITH POWERS GETS READY TO LAUNCH AS SONY PLAYSTATION'S FIRST ORIGINAL 'TV' SERIES, THERE'S AN IRONY IN THE FACT THAT IN THE YEARS leading up to its creation as a comic-book, writer Brian Michael Bendis, now one of the top creators in the industry, had little interest in working within the superhero medium.

"Me and a lot of my peers were *Dark Knight Returns*/ *Watchmen* babies," he says, "and when you grow up with that, you feel like everything's been said on superheroes; that all the good ideas were done."

Bendis spent most of the Nineties working exclusively in crime fiction graphic novels, which meant that he was knee-deep in police ride-alongs, studying crime and immersing himself in well-researched non-fiction.

"I was reading David Simon's *Homicide* novel, which inspired the TV show," says Bendis. "It was meticulously researched, and it just really got under my skin and made me wonder what the *Homicide* world would be like if there were superheroes. At the same time, I was reading, of all things, Janis Joplin's biography *Pearl*, and began thinking about the public view of a

person versus what's going on in their real life, and how we treat our celebrities and what sparks the need to be known. People who have that dark hole in them that can never be filled, and they're completely unaware of it. All of this meshed together."

A week later, he met artist Michael Avon Oeming. "I had called him up and said, 'I have this idea about detectives working cases involving superheroes, and the whole thing is that we would stay down on the ground; we don't go up in the sky. We stay with the cops, and we can really tear into the homicide crime genre and superhero genre, and can tell stories that Marvel and DC could never tell, because they're not going to kill Spider-Man and do the autopsy.' He was like, 'I'm all in!'"

The comic made its debut in 2000 through Image. Flash-forward 15 years, after being developed as a feature film and then a potential series for the FX network in America, *Powers* was put into production by Sony PlayStation. It focuses on Christian Walker (Sharlto Copley), a former Power who has lost his abilities, and new partner Deena Pilgrim (Susan Heyward), detectives working the Powers Division who find

themselves involved in homicides involving superheroes and villains.

"In the comic, particularly in those first years of the book," offers Bendis, explaining the changes made for television, "Walker is much more keeping his cards to his chest, but Sharlto is kind of an open wound looking to heal, which is a very good choice for an active lead of a TV show. What does he want? What is he going to do to get it? He's lost his powers, and he is struggling. He says in the pilot it's like he has a phantom limb, and he forgets that he can't fly anymore. Sharlto plays it very, very raw, whereas in the book he never turned all of his cards over, even to Deena, for years. In this one, the cards have been turned over for him, and he just has to deal with it. What's funny is that even though Deena looks different than she does in the book, which did startle some, the difference between her and the comic-book character is minimal in comparison. Susan Heyward came oozing the spirit of Deena Pilgrim. She won the part over women who really kind of look like the comic-book character."

Novelist, comics writer and *Powers* executive producer Charlie Huston ➤



## DEENA PILGRIM VS THE WORLD

Susan Heyward on playing the ultimate sidekick

**Curious. Impatient. Loyal. Incredibly ambitious.**

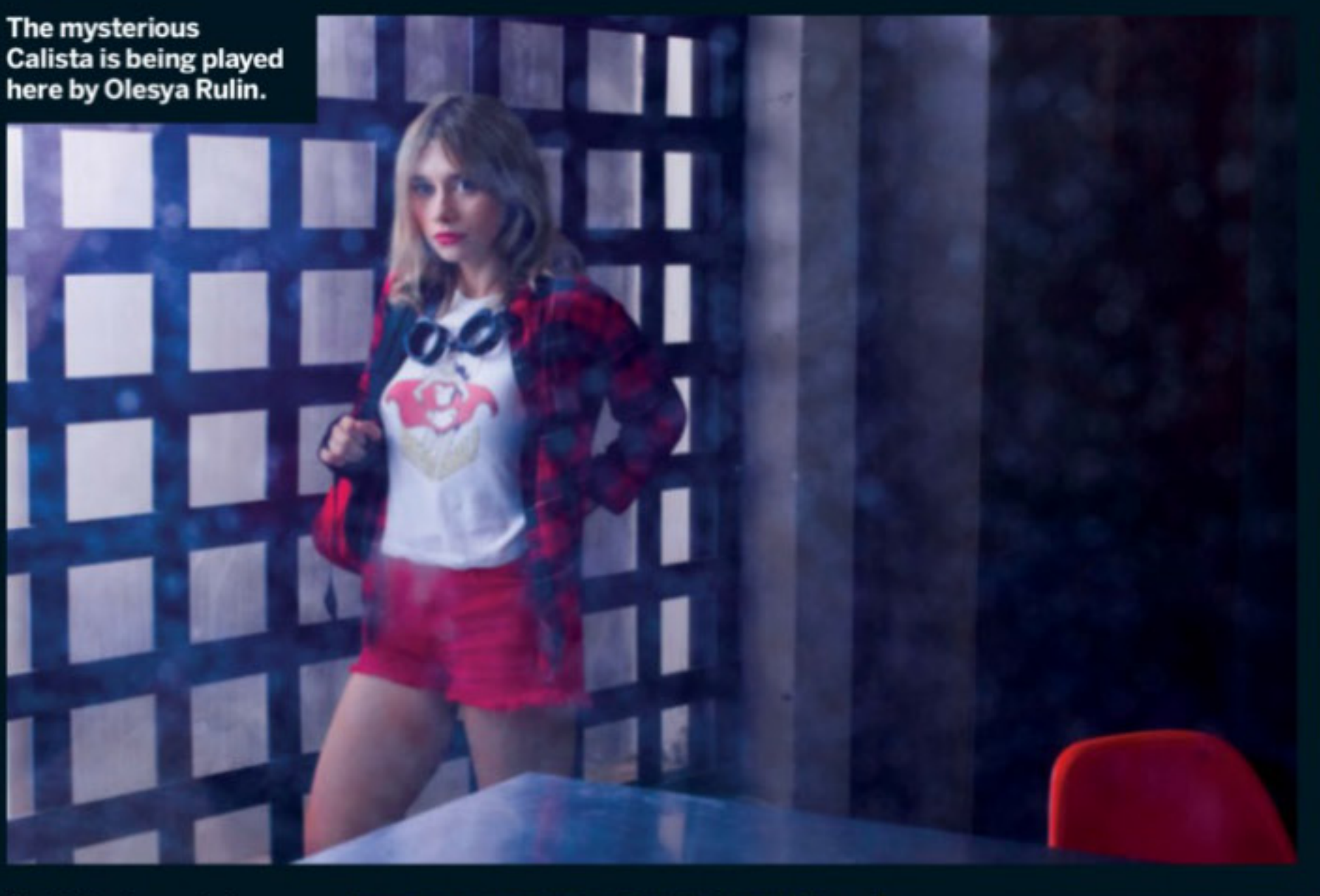
Those are the words that come to actress Susan Heyward's mind when she is asked to describe Detective Deena Pilgrim in *Powers*.

"Sometimes, people look at the world and just accept the way it is," says the actress, who has a theatrical background. "But with Deena, because of her relationship with her father, she's seen that she and Walker can actually make a difference, she feels empowered to do what she does. She also has a certain dicey relationship with authority, which is something that I think we both share. There are times when authority is necessary for order and progress, and there are other times when if the authority is misused or isn't practical, I think we both feel very free to disregard it. That's what I loved about Deena in the comic: how quick she was to size up situations and say, 'That's not working; I'm not going to pay attention to it.' That's very empowering."

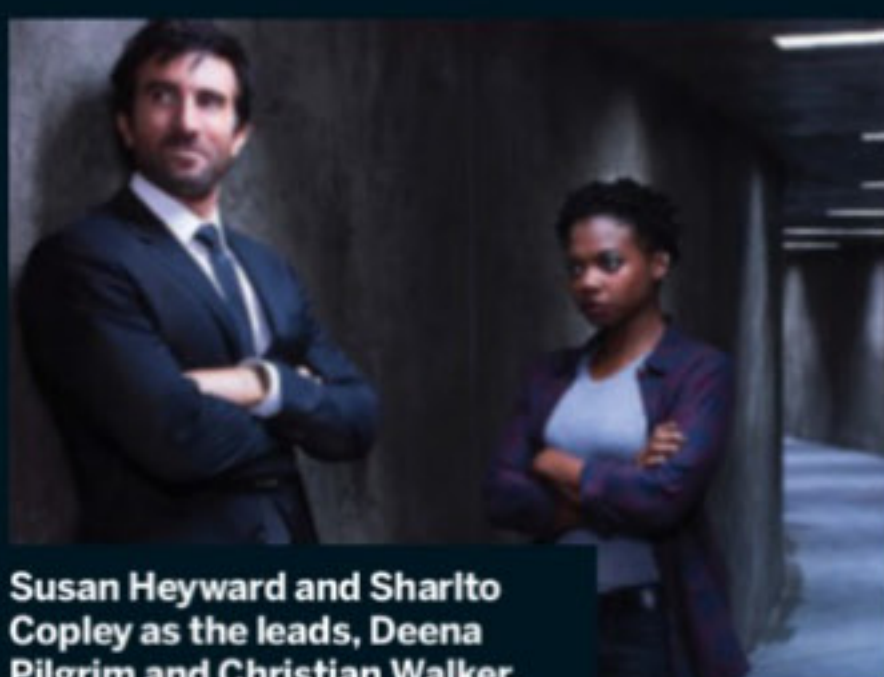
"In the comic, she was very confident going into a new situation, being new in the Powers Division and testing Walker to see if he's got powers. Being a newbie in the television series has kind of expanded her need to learn. She's going to have to make a few mistakes and actually have to learn the rules of how Powers think, how Powers work and how the Powers Division is different. I can identify with that, because working in television is a new experience for me at this level."

"It's actually very useful if she needs Walker as someone who understands how Powers think more than she does. He's far more experienced than her. There's a tug of war between how confident she can be, how little she actually knows and how much she needs to learn. In their relationship they're equal, because she knows more about what it's like to be a cop and she knows about detective work that Walker doesn't, and he knows more about the world of Powers than she does. So they need each other, and they're better together than apart."

The mysterious Calista is being played here by Olesya Rulin.



Noah Taylor as Johnny Royale, one of the show's central villains.



Susan Heyward and Sharlto Copley as the leads, Deena Pilgrim and Christian Walker.

elaborates, "Walker on the surface is your classic, kind of stoic leading man where still waters run deep. The fun of those kinds of characters is you see that exterior, and you want to know what's going on underneath. In the comic-book he has one mythology, and I'd say that's one of the biggest places where we've veered away from the source material. We haven't changed the fact that he was a Power named Diamond, and we don't make a secret out of it. In the comic-book it was treated as a secret. One of the reasons we made that choice was that we wanted to pull back one of the biggest layers on this world that we love: to equate superpowers with celebrity – that if we had superpowers in the world, we would be superstars."

"If you were a guy who discovered one day that you could fly," he adds, "that wouldn't necessarily equip you to be a hero or a villain, but it's a skill

that you could use as a way to acquire a certain level of fame and fortune. We wanted to explore that, and one of the things we quickly realised was that if Walker's history as Diamond was not a secret, if everybody knows, then we've got our version of Walker who can have that stoic exterior, but he's also a famous face. He has this air of faded celebrity that people are always reacting to and recognising, and talking about how cool he used to be. That became even more pronounced when we cast Sharlto, because he is such a mercurial performer. You want to capitalise on that. The guy can do square-jawed as well as anyone, but what you really want to capitalise on is how quickly he can shift and how he can go from that to turning on the movie star charm, to getting very dark, to getting slippery and almost psychotic. If he's just an emotional wall, you don't get to take advantage of his talent."

He describes Deena as being someone with "no volume control" and no impulse control: someone who says what she thinks and expresses herself. "She doesn't care if you've put up a wall," says Huston, "she's going to keep bouncing off until it cracks. A big part of the dynamic between them is this guy who has this crackling tension that's underneath that he's trying to insulate,

and then you've got this other loose cannon who just wants to dig under the skin of everything and find everything out. Part of that is the kind of instinctive detective she is, and Sharlto and Susan are so good with each other. They play off of each other beautifully, and that dynamic is so strong. Whenever it breaks, you want to be learning something about each of them and their relationship in those moments. Whether it brings them closer together or sets them back, builds or breaks trust, you want to see this partnership build. We're taking it from day one and trying to arrive at a destination at the end of the first season."

When writing the comic, Bendis' intent was to deal with detectives in a situation they could not control.

"What the superhero element of our show does is heighten that," he details, "so everyone's on edge and struggling to keep their head above water. There's a very dangerous element, a very sexy element, and we're also meeting all of these characters at a crossroads, which is great. But honestly, *Powers* is a very hard thing to adapt. I wish we were as easy as *The Flash*, which I love. If you're not doing it well, you're making a mess."

*Powers* is airing on the Sony PlayStation Network in the US now.



“IF YOU’VE PUT UP A WALL, DEENA’S GOING TO KEEP BOUNCING OFF IT UNTIL IT CRACKS”  
CHARLIE HUSTON





Hot New Collectables and Art Now In Stock or to Pre-order from [www.bigchiefstudios.co.uk](http://www.bigchiefstudios.co.uk)  
Flexible Payment Plans Available • Exclusive FREE Incentives for Online Customers

Pre-order

## 12<sup>th</sup> Doctor

SERIES 8 LIMITED EDITION  
1:6 Scale Collector Figure

- Authentic likeness of Peter Capaldi
- Hand-tailored costume
- Numerous accessories
- Light-up Gallifreyan display base
- Printed TARDIS backdrop



## DOCTOR WHO

Pay in Full or via a Payment Plan and Receive a **FREE**

**Shrunken TARDIS Accessory**  
**£169.99**



## DOCTOR WHO

11<sup>th</sup> Doctor  
SERIES 7 LIMITED EDITION  
1:6 Scale Collector Figure

**£169.99**

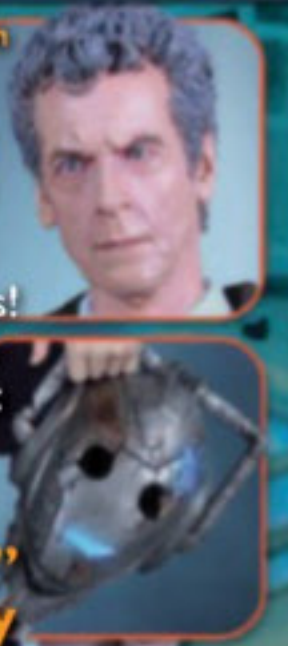
Pre-order

- Authentic likeness of Matt Smith
- Hand-tailored costume
- Light-up Gallifreyan display base
- Numerous accessories



**FREE 12<sup>th</sup> Doctor Portrait**  
Exclusive to BIG Chief Customers Online Orders!

Pay in Full or via a Payment Plan and Receive a **FREE** "Handles" Accessory



## DOCTOR WHO

1<sup>st</sup> Doctor

COMMEMORATIVE EDITION  
1:6 Scale Collector Figure  
Limited to only 500pcs Worldwide  
**£189.99** SHIPPING JANUARY 2015

- Authentic likeness of William Hartnell
- Numerous accessories
- Light-up Gallifreyan display base
- Printed TARDIS backdrop
- Commemorative hand-numbered laser-etched plaque & certificate



## DOCTOR WHO

11<sup>th</sup> Doctor's TARDIS  
LIMITED EDITION  
1:6 Scale Collector Diorama

**£269.99**

- Interior illumination system
- Light-up lantern
- Series 5 & 7 control room backdrops

**FREE 11<sup>th</sup> Doctor's Green Overcoat** when Paid in Full or via a Payment Plan



## Weeping Angel

1:6 Scale Collector Polystone Figurine

Single Pack 2-Pack  
Limited Edition Limited Edition  
**£149.99 £279.99**  
Steven Moffat Signature Edition  
**£179.99 £309.99**



- Switch-out portraits
- Switch-out arms for various poses
- Mini Diorama Base
- 2-pack Exclusive: Reversible gravestone

## 11<sup>th</sup> Doctor Stetson Alternate Portrait

SERIES 6 LIMITED EDITION  
1:6 Scale Expansion Pack

**£34.99**



Compatible with 11<sup>th</sup> Doctor 1:6 Scale Collector Figure

## 4<sup>th</sup> Doctor Smiling Alternate Portrait

LIMITED EDITION  
1:6 Scale Expansion Pack

**£34.99**



Compatible with 4<sup>th</sup> Doctor 1:6 Scale Collector Figure

Sale

LIMITED & EXCLUSIVE EDITIONS

TENTH DOCTOR

DYNAMIX  
ULTRA-STYLISED VINYL FIGURINES

SPECIAL OFFER  
**£39.99 EACH**

FIGURINES INCLUDE SWITCH-OUT HEADS

ELEVENTH DOCTOR



New Release



Retro Poster Collection includes twelve 11x14 inch Prints, in a Bespoke String & Washer Envelope with Certificate.

**£49.99**

Choose from our range of Gift Edition (8 x 10 inch) prints, or select from our Limited Edition (13 x 19 inch) prints that offer the most faithful and accurate colour reproduction to the original art, using archival pigment inks and gallery quality matte papers. The ideal gift for the Doctor Who fan.

Gift Edition from **£11.99**  
Limited Edition from **£19.99**

ALICE X.ZHANG • ANDY FAIRHURST  
ADAM LAW • NICK ROCHE  
PETER WALLBANK

## SHERLOCK

### Sherlock Holmes

1:6 SCALE COLLECTOR FIGURE

- Authentic likeness of Benedict Cumberbatch
- Hand-tailored costume
- Numerous accessories
- Display base
- Printed 221B interior backdrop

LIMITED EDITION

**£169.99**

NOW IN STOCK



## SHERLOCK

### Dr. John Watson

1:6 SCALE COLLECTOR FIGURE

- Authentic likeness of Martin Freeman
- Hand-tailored costume
- Numerous accessories
- Display base
- Printed 221B interior backdrop

NUMBERED LIMITED EDITION

**£169.99**

LIMITED AVAILABILITY  
Edition Size: 1000 pcs Worldwide

MARTIN FREEMAN  
SIGNATURE EDITION

**£219.99**

LOW STOCK

Edition Size: 400 pcs Worldwide



Sherlock The Portrait Collection by renowned artist Alice X.Zhang features eight 11" x 14" character prints, packed in a handsome leather effect card portfolio wallet with a special overlay sheet, plus numbered certificate of authenticity. Limited to only 2000 sets.

**£44.99**



**NEW** from Alice X.Zhang  
"A Study in Neon" and "A Study in Cyan".

Gift Edition **£12.99**  
Limited Edition **£39.99**



0845 805 5777 @info@bigchiefstudios.co.uk

Order today and receive **FREE** shipping within the UK for In Stock items! Use this code at checkout: **SCIF10115** Offer available from 01.12.14 - 31.01.15. Subject to availability.

The Reservation • 96 Bell Lane  
Kitts Green • Birmingham • B33 0HX • UK

Doctor Who logo © 2009 and TM BBC. Licensed by BBC WW Ltd. Sherlock © Hartswood Films Limited. All rights reserved.



No. 1

JUNE, 1938

HOW TO  
BECOME A  
MILLIONAIRE  
SELLING

WORDS CHRIS ANDERSON

# COMICS

10¢

THE  
MAN WHO PAID  
\$3.2 MILLION FOR A COPY  
OF ACTION COMICS #1 LAST  
YEAR SHARES HIS ADVICE  
ON BUYING, SELLING AND  
INVESTING IN COMIC-  
BOOKS





**T**HERE ISN'T A COMIC-BOOK FAN ON THE PLANET WHO WOULDN'T LIKE TO ADD ACTION COMICS #1 TO THEIR COLLECTION. DATED JUNE 1938, THE ICONIC COVER

features Superman – the character's first ever appearance, ushering in the start of the superhero age – lifting a car high above his head and smashing it into a rock as people run for safety. It is an important piece of pop culture history, and in August 2014 set the Guinness World Record for the most ever paid for a comic-book, when a near-mint copy, rated 9.0 out of 10.0 on the Certified Guaranty Company (CGC) scale, sold for \$3.2 million.

The comic, with its original cover price of just 10 cents, was offered via an eBay

auction, purchased by Vincent Zurzolo, the COO of Metropolis Collectibles in Manhattan, New York, which he runs with his business partner, CEO Stephen Fishler. The duo are no strangers to valuable comic-books, having helped to set the previous record in 2011 when they brokered the sale of another copy in similar condition, fetching \$2.1 million for its owner, actor Nicolas Cage. They are confident that a buyer can be found for their newest acquisition at a later date.

Only a few dozen copies of *Action Comics* #1 are believed to still exist, with the current and previous record holders being the two in the best condition. High prices can also be expected of other key

books, such as *Detective Comics* #27, dated May 1939 and featuring Batman's first appearance, or *Amazing Fantasy* #15, dated August 1962 and marking the debut of Spider-Man. These issues have all been in Vincent's possession, sold on via the Metropolis Collectibles store or through its own auction website, ComicConnect. But there are others that you don't have to pay millions for, as well as original comic art, with values tending to rise rather than fall. With that in mind, Vincent gives us an insight into what we should be buying...

### ARE MORE PEOPLE SEEING COMICS AS AN INVESTMENT THESE DAYS?

Absolutely, and there are a number of reasons for this. After the recession, the global real estate market, the stock market and interest rates just weren't offering the returns that they had been. People looked towards tangible assets to make money instead, and one of those was comic-books. Add to that the incredible popularity and growth of conventions, and the rise of blockbuster films based on the various characters, and you have a combination of things that have led to a swell of interest and support for the comic-book market.

### IT'S NOT ALL ABOUT THE HIGH-VALUE BOOKS, IS IT?

What I've seen is an immense number of investors and collectors coming into the market, and not just for seven-figure comic-books. People are spending \$20 or a few hundred... I actually have a saying, "There's a budget for every comic-book, and a comic-book for every budget." We've tried to make it easier to buy through our two websites, Metropoliscomics.com and Comicconnect.com – one is for buying and selling and the other is for auctions. We trade every day on those websites, are always adding new books, and we offer interest-free credit, so people can pay for their purchases over time. It's about helping people to invest, but also to improve their collections.

### IS YOUR CUSTOMER BASE INTERNATIONAL?

Our strongest markets outside of the US are the UK and Canada, then after that it would be a varying degree of customers in Asia, Australia and South America.

### NOT EVERYONE CAN AFFORD ACTION COMICS#1 – WHAT ELSE HAS BEEN SOUGHT AFTER RECENTLY?

All of the characters from *Guardians Of The Galaxy* have become highly collectable. The first appearances of Gamora, Drax and Rocket Raccoon, or the first Star Lord, all of these books are being driven up in value by the incredible popularity of the movies, and collectors who just want to have them because they love the films so much.

## YOU HAVE A COMBINATION OF THINGS THAT HAVE LED TO A SWELL OF INTEREST AND SUPPORT FOR THE COMIC-BOOK MARKET

VINCENT ZURZOLO



Vincent Zurzolo (left) poses with his CEO Stephen Fishler and the record-breaking copy of *Action Comics* #1.





Vincent knows his stuff when it comes to buying and selling comics.

## SO THE RIGHT MOVIE RELEASE CAN SEND THE VALUES SOARING?

Yes, but people are also looking for the next big thing, buying up comics before that character becomes a movie or TV show, which can again stimulate prices. Ahead of *The Flash* TV show coming out, the value of *Flash* comics started going up. He was already a popular character, but he definitely started to see an increase. Then Doctor Strange is getting a movie... all of these characters have gone through the roof in terms of popularity, demand and price. Even rumours of someone getting a movie can drive the numbers up.

## IT SOUNDS LIKE A STOCK MARKET REACTION...

It's similar, yeah, but I don't think anyone actually loves the stock that they buy from a company. People love these characters and they feel connected. If you're investing in a company, you don't even get the physical stock anymore, do you? Back in the day, you got this beautiful piece of paper you could keep in your drawer, but that is kind of old fashioned now. With a comic-book, you can actually hold it and look at it. I always tell people that buying a comic-book is the closest you can get to actually buying stock in that character. You're saying, "I believe in Spider-Man, I believe in Batman," and when hundreds of thousands of people, millions upon millions, around the world go to see those movies, it feeds into that increased value and drives the prices up.

## ANOTHER DIFFERENCE IS THAT COMIC-BOOKS RARELY REDUCE IN VALUE. IS THAT RIGHT?

On vintage comics, not so much. If I were to tell you that every comic you bought were to go up in value, that would not be fair. If it were true, then why am I working? But what I can tell you, for the most part, with classic vintage comic-book characters –

Spider-Man, Batman, Superman, Wonder Woman – we're seeing the values rise. Look at *The Incredible Hulk*; we hit a world record recently, selling an #1, dated May 1962, in 9.2 condition for \$320,000. After that we had another 9.2 in an auction that sold for \$326,000. It's taking the *Hulk* #1 market and turning it on its side, and people are going nuts for *Hulk* #1s, with values going up over the last six months maybe as much as 50 per cent. You could have had a low-grade copy of *Incredible Hulk* #1 a few months ago that was worth \$2,000, but now it could be worth \$5,000.

## WHAT'S SPARKED THAT? INTEREST IN THE AVENGERS MOVIES, MAYBE?

Partly *Avengers Assemble*, but we also made a very strong case for it. Think about

**EVEN RUMOURS OF SOMEONE GETTING A MOVIE CAN DRIVE THE NUMBERS UP**  
VINCENT ZURZOLO

it, *Incredible Hulk* #1 of all the Marvel Silver Age, early Sixties, first appearances of major characters, it's the rarest of the bunch. And the original *Hulk* series only ran for six issues – he wasn't that popular. So you had all these people that really didn't like him, but today they do; he is a modern-day Jekyll & Hyde. He's very intriguing, and we just suddenly realised, "Well, this is really not the most common book in the world, especially in high grade – if we tell people, they will go after it."

It's those things that add to the value – rarity, condition, first appearances... Compared to other collectables, like coins, stamps or baseball cards, comics

are a lot more difficult to find in excellent condition. With coins, people are never going to throw those out – who throws money in the garbage? A stamp has always carried monetary value too, and baseball cards have been collected for over 100 years. Comic-books are a relatively young collectable compared to those categories. On top of that, you have the different elements that go into making a comic-book, like the heavier stock of the cover, the pulp stock of the interior pages and the staples – are they intact? What condition are they in? There are so many things that can happen to a comic-book, in terms of heat, moisture, rain, flooding, fires, you name it, and all need to be considered.

## IS THAT WHY HAVING A BOOK INDEPENDENTLY GRADED ALSO INCREASES THE VALUE?

It allows people to feel more comfortable about buying it – also the condition, the authenticity, that it's not restored, those types of things.

## HOW IS THE MARKET FOR ORIGINAL COMIC-BOOK ART?

It's growing. In 2012, we bought the most expensive piece of artwork that's ever been sold in the US, which was the cover to *Amazing Spider-Man* #328 [sold via Heritage Auctions for \$657,250]. That was a pretty major thing.

## WHY WAS IT THE MOST EXPENSIVE? IT'S NOT REALLY A MAJOR ISSUE...

It was a Todd McFarlane cover, and if you ask any fan of his work, a lot of them will name that issue as probably one of their favourites in the series. It's quite memorable, where Spidey fights the Hulk, and I once had a page from that hanging on the wall in my office, this was a few years ago – just a regular page in the book



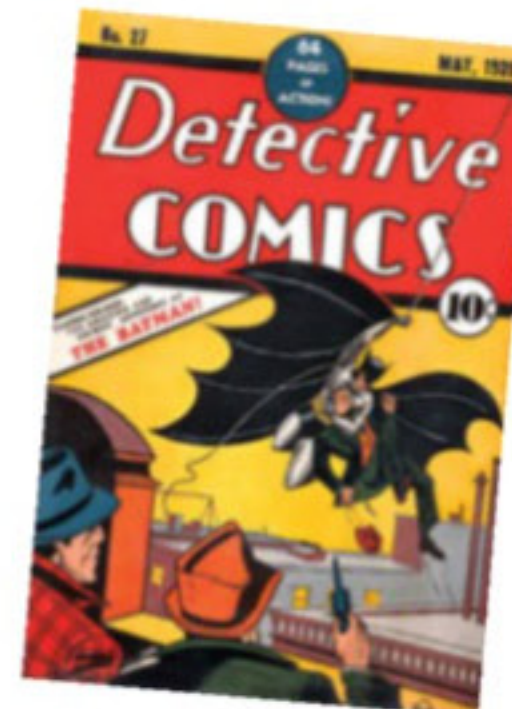
# RECORD BREAKERS

## The top five most expensive comics of all time



**ACTION COMICS #1, JUNE 1938**

The first appearance of Superman set a world record in August 2014, selling for \$3.2 million



**DETECTIVE COMICS #27, MAY 1939**

A copy of Batman's first appearance graded 8.0 fetched \$1.07 million at auction in 2010



**AMAZING FANTASY #15, AUGUST 1962**

Spider-Man's debut made \$1.1 million in 2011 with an unusually high 9.6 grading



**SUPERMAN #1, JUNE 1939**

A copy rated 7.5 was sold in 2006 for \$250,000 – at auction today it might fetch \$600,000



**BATMAN #1, APRIL 1940**

In 2013, a 9.2 copy sold for \$567,625 through the Heritage Auctions website



The success of movies like *Guardians Of The Galaxy* often has a huge knock-on effect for comic-book values.

where Spider-Man punches the Hulk into the stratosphere. I loved that page, and I probably paid around \$5,000 for it. At the time, I thought that was the most it would ever sell for, but then a collector came in and offered me \$10,000 for it. I couldn't say no, and I thought I would never regret selling it, but it's probably one of the few pages I wish I had kept, because of all the comics from that series that Todd McFarlane drew, that was my favourite issue, and I had my favourite page. But it's an extremely popular comic, even though it's not Spider-Man's first appearance or anything like that. It's just very cool.

### IF YOU'RE BUYING COMICS NOW, HOW DO YOU KNOW WHAT MIGHT BECOME VALUABLE?

Modern comics are great, but how can you tell what's going to happen with that character or the book itself six months down the line? When you have that type of problem, or challenge, it's a bit tough to speculate. That's why I always advise going with something that has legs to it, that's a proven commodity. I deal in comic-books from the Thirties to the Eighties, and what's really amazing to realise is that comic-books from the Eighties are 30 years old. That's incredible when you think about it, and some are selling for hundreds

and thousands of dollars. Or even tens of thousands – I mean, the first *Teenage Mutant Ninja Turtles*, it's a \$15,000 book.

### IN THE LAST TEN YEARS, THE BIGGEST SEEMS TO BE WALKING DEAD #1...

Sure, that comic-book can sell for as much as \$2,500, for a 9.8 copy of *Walking Dead* #1, which is ten years old now. We actually just sold the first splash page from that issue, a piece of original art. The seller was hoping to get between \$10,000 and \$15,000, but we sold it for \$22,000 – that's the page where Rick Grimes wakes up in the hospital.

### STILL NOT AS MUCH AS \$3.2 MILLION, THOUGH...

Exactly. Our company has actually sold more copies of *Action Comics* #1 in the last year than the whole industry has done in 10, and there aren't even that many left. If you'd have told me as a kid that in my lifetime that I would own just one copy, I'd have been amazed.

Visit [www.metropoliscomics.com](http://www.metropoliscomics.com) and [www.comicconnect.com](http://www.comicconnect.com) to buy and bid on comic-books. See [www.investcomics.com](http://www.investcomics.com) and [www.sellmycomicbooks.com](http://www.sellmycomicbooks.com) for info on what is currently in demand. For more on grading, see [www.cgccomics.com](http://www.cgccomics.com)



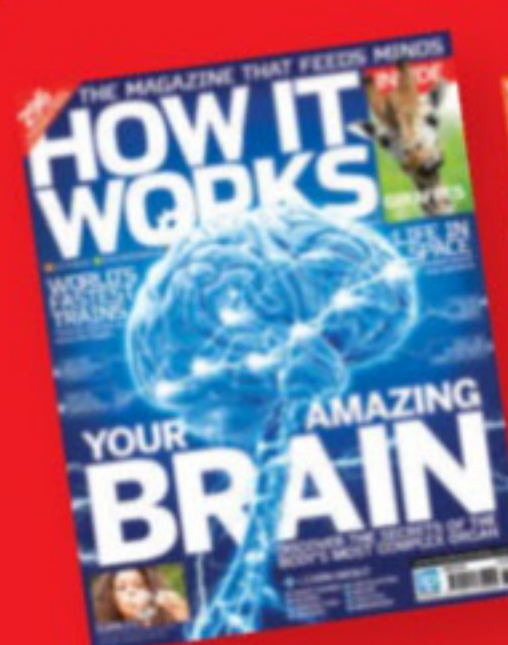


January  
Sale

TRY SOMETHING NEW  
FOR JUST £1\*

BROADEN YOUR MIND  
EXPAND YOUR HORIZONS

CHOOSE A TRIAL SUBSCRIPTION TO ANY ONE OF OUR INSPIRING  
AND INFORMATIVE MAGAZINES AND YOU'RE GUARANTEED  
TO LEARN SOMETHING NEW WITH EVERY ISSUE!



KNOWLEDGE & SCIENCE



TECHNOLOGY



VIDEOGAMES

3 TRIAL ISSUES OF ANY  
MAGAZINE FOR JUST  
ORDER ONLINE AT  
[IMAGESUBS.CO.UK/JAN151](http://IMAGESUBS.CO.UK/JAN151)  
OR CALL  
0844 856 0644 (QUOTE JAN151)



\*This offer entitles new UK Direct Debit subscribers to receive their first three issues for £1. After these issues standard subscription pricing will apply. Subscribers can cancel this subscription at any time. New subscriptions will start from the next available issue. Offer code Jan151 must be quoted to receive this special subscription price. Details of the Direct Debit Guarantee are available on request. This offer expires 01/03/2015. Imagine Publishing reserves the right to restrict this type of offer to one per household.



# SciFiNow Reviews

Our thoughts on the pick  
of the entertainment  
releases out this month

★★★★★ Outstanding ★★★★★ Thoroughly entertaining ★★★ Good but somewhat lacking ★★ Fair at best ★ Avoid as you should *Rumpelstiltskin*



## 74 CINEMA Theatrical releases

- 74 The Hobbit: The Battle Of The Five Armies
- 75 Into The Woods
- 75 Night At The Museum: Secret Of The Tomb
- 76 Enemy
- 76 It Follows
- 77 Ex Machina

## 78 HOME/FILM Films on DVD, Blu-ray and more

- 78 The Rover
- 78 Left Behind
- 79 Deliver Us From Evil
- 79 Beyond
- 79 Honeymoon
- 80 Six Gothic Tales
- 80 Dead Snow 2: Red Vs Dead
- 80 Annabelle
- 81 Greatful Dead
- 81 As Above, So Below
- 81 Nekromantiks

## 82 HOME/TV/ AUDIO

TV shows on DVD,  
Blu-ray and more

- 82 Game Of Thrones: Season Four
- 83 Intruders: Season One

## 84 HOME/TV

The latest console  
games rated

- 84 Dragon Age: Inquisition
- 85 Assassin's Creed: Unity
- 85 Assassin's Creed: Rogue
- 85 Lego Batman 3: Beyond Gotham

SciFiNow  
LATEST  
REVIEWS  
ONLINE  
SCIFINOW.CO.UK

Read all the latest reviews  
visit [www.scifinow.co.uk](http://www.scifinow.co.uk)

**CINEMA** Add your thoughts regarding the latest blockbuster theatrical releases on the SciFiNow website.  
**DVD AND BLU-RAY** Discover our opinions on the latest film and television releases and add your own comments.  
**TOP 10s** Read our lists relating to our favourite genre shows, and give your thoughts on whether we were right

**AWARD EXPLAINED** THE 'MUST SEE NOW' AWARD GOES TO REVIEWS THAT SCORE FOUR STARS OR MORE...

SciFiNow  
Must  
see now!

# 74 THE HOBBIT: THE BATTLE OF THE FIVE ARMIES

"BRUTAL, EXCITING AND ENTERTAINING"

**TRIVIA** DESPITE APPEARING IN ALL THREE FILMS OF THE HOBBIT TRILOGY, CATE BLANCHETT WAS ONLY ON SET FOR EIGHT DAYS.



## FILM INFO

**Released**

Out now

**Certificate**

12A

**Director**

Peter Jackson

**Screenwriters**

Fran Walsh, Philippa Boyens, Peter Jackson, Guillermo del Toro

**Cast**

Martin Freeman, Ian McKellen, Richard Armitage, Luke Evans, Orlando Bloom, Evangeline Lilly, Benedict Cumberbatch, Cate Blanchett, Christopher Lee, Hugo Weaving

**Distributor**

Warner Bros Pictures

**Running Time**

144 mins



# THE HOBBIT: THE BATTLE OF THE FIVE ARMIES

The last goodbye



## BATTLE ROYALE

Top three awesome battles

**Spartans vs Persians**  
300

They were an army of 300 against thousands of Persians. The Spartans used their shields as weapons and stepped over the bodies of their enemies, and they did it in sandals.

**Harry vs Voldemort**  
*Harry Potter And The Goblet Of Fire*

The Battle of Hogwarts against the Death Eaters in the *Deathly Hallows* may have been on a much larger scale, but the duel between them in the graveyard is the most fun to re-enact.

**The Battle of Helm's Deep**  
*The Lord Of The Rings: The Two Towers*

It was dark, wet and muddy, but that only served to make Middle-Earth's baddest battle more awesome. Alliances were formed and orcs were slain.

After travelling for weeks over the rough terrain of Middle-Earth, running from orcs and hiding from elves, Thorin (Richard Armitage) and company are finally where they needed to be: chasing the dragon Smaug out of Erebor. In the third and final instalment of *The Hobbit* trilogy, there's more running from orcs and hiding from elves as Thorin succumbs to dragon sickness, lusting after gold and refusing to give up his title of 'King Under the Mountain'. The battle that follows is catastrophic and will change Middle-Earth forever.

In a break of tradition, there is no pre-title card scene at the start of *The Battle Of The Five Armies*, replaced by long and complicated lectures about the history of Middle-Earth. It picks up exactly where it left off, with Smaug leaving his Lonely Mountain lair and sweeping through the twilight sky towards Lake-town. Then it's straight into the meat of it. Bam! Dragon. Bam! Fire everywhere. Bam! The residents of Lake-town flee for their lives.

From there, the action never seems to stop for almost two hours. Much as the title suggests, almost every spare moment features some variation of face-off or pile-up, but they are all pretty awesome. They're very big and very loud, and physics and gravity aside, each fight sequence feels like a treat, with Bard (Luke Evans) versus Smaug, Thorin versus Azog and the White Council versus the Necromancer among the best of them.

There are also several subplots to follow to break up the action a little. Thorin's obsession

with his inheritance almost overshadows the main battle, as he grows suspicious of his dwarf brethren and his motivations and ambitions begin to warp into something darker and more ugly. The Tauriel (Evangeline Lilly), Fili (Aiden Turner) and Legolas (Orlando Bloom) love triangle is back, making a prominent appearance that is bitter, sweet and finally believable. It's never going to win over those who already made their mind up that it was the dumbest thing ever in *The Desolation Of Smaug*, but those who had their icy hearts melted will likely remain pleased as they see the torrid affair to the end. However, when the Master of Lake-town's repellent manservant Alfrid (Ryan Gage) tries to make it on his own after realising none of Lake-town actually respects him, it results in a half-hearted shtick that is both unfunny and unnecessary.

Even though it's the last one, and contains more deaths than it does minutes,



the balance between drama and comedy remains about the same as it was in the first two films: just on the right side of perfect. A lot of Martin Freeman's comic timing somehow comes from Bilbo just staying silent, but he also manages to get a few good hobbit-y quips in. Likewise – and probably a surprise to no-one – Billy Connolly plays a perfect Dain Ironfoot, the dwarf King of Durin's Folk, continually cutting through the tension of the battle with well-placed one-liners. Connolly's appearance is made even better when you forget he's in the film at all, and then suddenly a very Scottish and very unmistakable voice emanates from under a helmet.

As an end to a hit saga, it's no *Return Of The King* (which was, frankly, a perfect fantasy film). However, it's brutal, exciting, entertaining and beautifully ties into the *Lord Of The Rings*, including a few references to the trilogy that fans will adore. The journey is finally over, and it will leave you breathless, filled with nostalgia and with a strong need to weep.

**Poppy-Jay Palmer**  
**VERDICT** ★★★★★

## OR STAY IN AND WATCH...



**The Lord Of The Rings**  
Obvious but necessary. *Return Of The King* will leave you with an immediate need to revisit the rest of the story.





## INTO THE WOODS

Anything can happen in the woods...

**Details** PG // 124 mins // Out now **Director** Rob Marshall **Screenwriters** James Lapine, Stephen Sondheim **Cast** Anna Kendrick, Johnny Depp, James Corden, Emily Blunt, Meryl Streep **Distributor** Disney



**Director Rob Marshall** has lots of fun with this film adaptation of the award-winning Broadway musical, as do the stellar cast

of actors who belt out Stephen Sondheim's original tunes with zeal. Standing out among her peers is Emily Blunt as wife to James Corden's down-to-earth but troubled baker, who is sent on a mission to retrieve four magical items in order to lift a curse that has been placed on his family by a blue-haired witch (Meryl Streep).

Corden may at first appear to be a strange choice to lead this ensemble cast, but he does a fine job in his role and his narration of this dark amalgamation of Brothers Grimm fairy tales is endearing. He brings a sincerity which a younger audience should appreciate. Meanwhile, Chris Pine is fantastic as the arrogant Prince Charming, and provides one of the most amusing highlights in the form of a sing-off with Rapunzel's prince in a one-upmanship tune. Streep is as brilliant as ever at being evil, and Anna Kendrick manages the role of the indecisive Cinderella with her usual elegance. Young newcomer Lilla Crawford may overdo it as a greedy Red Riding Hood, but the bad attitude of her

character brings to mind Denise Nickerson's bubble-gum chewing Violet Beauregarde from *Willy Wonka & The Chocolate Factory* which shares many of the themes seen in *Into The Woods*.

The costume design from Colleen Atwood brings with it a theatricality that is intrinsic to the core of the film. Johnny Depp's big bad wolf costume in particular exhibits a sense of creativity that does away with the need for CGI. The location shooting in the ancient Ashridge Estate adds to the nightmarish ambience, and provides a suitably threatening backdrop for the characters' existential crises to play out on.

In keeping with the source material, its themes of being careful what you wish for, unconditional love and greed are handled in an accessible manner, with the final twist being as gloomy as necessary. The only thing that occasionally lets this entertaining adventure down is its need to hammer home its various fairytale-typical points.

**Katherine McLaughlin**  
**VERDICT** ★★☆☆

### IF YOU LIKE THIS TRY...



**Willy Wonka & The Chocolate Factory**  
Ace musical based on Roald Dahl's brilliant story.



## NIGHT AT THE MUSEUM: SECRET OF THE TOMB

Band on the run

**Details** PG // 91 mins // Out now **Director** Shawn Levy **Screenwriters** David Guion, Michael Handelman **Cast** Ben Stiller, Robin Williams, Dan Stevens, Rami Malek **Distributor** 20th Century Fox



**The thoroughly likeable** *Night At The Museum* franchise comes to a close (presumably) with this fun and breezy final instalment that

transports its characters from New York to the British Museum in London for more nocturnal historical adventures.

Night guard/head of special effects Larry Daley (Ben Stiller) has enough on his plate with his aimless teenage son Nick (Skyler Gisondo) wanting to DJ in Ibiza instead of going to college without things going wrong at the museum. However, when the Egyptian tablet that gives the place its magic starts decaying, it's clear that there's no time to lose. If any of the exhibits want to live another night, Larry must transport it to London to consult Ahkmenrah (Rami Malek)'s father Merenkahre (Ben Kingsley) and save the day.

*Night At The Museum: Secret Of The Tomb* sticks very much to the series' formula. Both historical and life lessons are learned, there's a lot of monkey business, and the capable cast ensure that the whole production keeps moving despite a lack of any real plot. It's a definite shame that Amy Adams' Amelia Earheart doesn't make a reappearance, but Dan Stevens (*The Guest*, *Downton Abbey*) has a huge

amount of fun as the bold but arrogant Lancelot, and makes the most of some solid action sequences.

The scenes with Larry and his son are fairly clunky, but the series regulars are all on good form. Steve Coogan and Owen Wilson deliver some solid laughs as the tiny Octavius and Jedediah, the much-missed Robin Williams brings benign gravitas as Teddy Roosevelt, and the Capuchin monkey is as entertaining as ever. Of the new arrivals, Rebel Wilson as oddball museum guard Tilly is the most inconsistent, but a few of her gags land despite her terrible accent. There's a particularly good cameo towards the film's finale, but we couldn't possibly spoil that for you.

This entertaining family adventure delivers on audience expectations, and as Williams' last film, it does have an unexpected resonance to it. As the conclusion of a trilogy, this is an enjoyable – if unspectacular – way to spend some time at the cinema with the kids.

**Jonathan Hatfull**  
**VERDICT** ★★☆☆

### IF YOU LIKE THIS TRY...



**Toy Story 3**  
Woody, Buzz and the gang find themselves in a strange new world: Sunnyside Daycare.





# IT FOLLOWS

Nowhere to hide

**Details** TBC // 107 mins // 27 February **Director** David Robert Mitchell **Screenwriter** David Robert Mitchell **Cast** Maika Monroe, Keir Gilchrist, Olivia Luccardi, Daniel Zovatto **Distributor** Metrodome



**The Eighties have** become well-trodden territory recently, with several directors having found success in reviving the neon-drenched,

synth-scored thrills of that decade. However, few have managed to conjure that atmosphere and deliver on the horror as well. Haunting, nail-biting and genuinely terrifying, *It Follows* is both a successful homage to a bygone era and a tremendous horror film in its own right.

After sleeping with her boyfriend Hugh (Jake Weary) for the first time, Jay (Maika Monroe) wakes, tied up in an abandoned building as Hugh explains that he has passed a terrifying curse onto her. A relentless force will pursue her until it touches her, then she'll die and it will go after Hugh again. The only way to get rid of it is to pass it on.

Writer-director David Robert Mitchell draws heavily on *Halloween* tropes, with long, slow shots of wide streets and an evil that can't be reasoned with, not to mention *A Nightmare On Elm Street*,



as Jay and her friends are forced to band together and sleep in shifts to avoid being surprised by whatever it is.

This sense of timelessness also stems from the very clear set of rules that Jay is given. It's beautiful in its simplicity: this thing will not stop until it gets you. It has no fixed appearance; any passer by or figure in the distance could be coming for her.

You may see *It Follows* being referred to as an STD slasher, but that label undermines the care with which Mitchell presents the film's sexual aspect. He never judges Jay, and her reluctance to rid herself of the curse by passing it on is conveyed by quiet moments and refused conversations. The complicated nature of teenage desire and friendship is a subdued but potent force, and Monroe follows her strong turn in *The Guest* with a nuanced and affecting performance.

By understanding that bombast isn't necessary when nowhere is safe, Mitchell constructs a tense atmosphere and unsettling menace, in the process creating something special. *It Follows* has all makings of a modern classic.

**Jonathan Hatfull**  
**VERDICT** ★★★★★

## OR STAY IN AND WATCH...



**Halloween**  
John Carpenter's classic remains effective today, breaking down the walls of our safe suburban spaces.



# ENEMY

Seeing double

**Details** 15 // 90 mins // Out now **Director** Denis Villeneuve **Screenwriter** Javier Gullón **Cast** Jake Gyllenhaal, Sarah Gadon, Isabella Rossellini, Melanie Laurent **Distributor** Artificial Eye/Curzon



**Intricately woven celluloid tapestry** as it is, *Enemy* is particularly tricky to write about, as it seems that every tiniest detail may have

a substantial meaning to it and seeing the film once may not be enough to discover the stitch pattern, all the nuances and subtleties.

Denis Villeneuve's strategy is double-edged, as his latest film proves to be excellent material for an analysis that should be included in every film studies textbook, but its appeal is limited. *Enemy* is a mercilessly drawn-out narrative video-clip, intellectually stimulating and striking, but ultimately irksome because of its stand-offish form. The Canadian director bends over backwards to leave a brand of eccentricity, resorting to shaky camerawork, sudden colour changes and experimenting with sharpness.



*Enemy* is derived from José Saramago's novel *The Double*. History professor Adam (Jake Gyllenhaal) sees his doppelgänger on a film he rented and begins the search for his dead-ringer. Its fruitful finale marks the beginning of the proper plot, as together with Adam, the viewer is invited to solve the mystery behind Anthony's identity.

But it soon gives place to another puzzle, being a key to understanding the film. The infamous last scene, applauded by festival audiences as the scariest moment of the year, explains who the titular enemy is, provoking you to see the film one more time and bend your brain again, this time having the appropriate tools to decipher all the signs.

Judging by the reaction of the press, Denis Villeneuve's experiment can be hailed as a success. However, we question whether it's worth making the effort to play a game that can be only properly be joined after seeing the film.

**Bartosz Czartoryski**  
**VERDICT** ★★★★★

## OR STAY IN AND WATCH...



**Incendies**  
Denis Villeneuve's last film before his transfer to Hollywood, and arguably his best.



## FILM INFO

**Released**

21 January

**Certificate**

15

**Director**

Alex Garland

**Screenwriter**

Alex Garland

**Cast**

Domhnall Gleeson, Alicia

Vikander, Oscar Isaac,

Sonoya Mizuno

**Distributor**

Universal

**Running Time**

108 mins



# EX MACHINA

## Conscious conscience

**There's a long** history of fear of machines in cinema. For every Bishop from *Aliens*, there are a dozen Terminators, Roy Battys or evil Marias. At first, *Ex Machina* looks like another tale of a robot that can't be trusted, but as his four-hander plays out, it becomes clear that the writer/director is pointing his finger at us.

Programmer Caleb (Domhnall Gleeson) is thrilled when he wins a competition to visit his genius employer at his mountain hideaway. It turns out that Nathan (Oscar Isaac) has a very specific reason for opening his door to one of his promising young minds. He wants someone to test his new robot creation Ava (Alicia Vikander) for artificial intelligence.

Soon, Caleb is taking a seat in front of Ava, engaging her in conversation and enjoying a verbal back and forth that shows that consciousness is tough to prove or disprove. But the longer Nathan stays in Ava's company, the more complicated the situation and his feelings become. If Ava is self-aware, as she claims to be, and if so what right does Nathan or Caleb have to be testing her? What right do they have to keep her one side of a reinforced

barrier? And why does Ava tell Caleb that Nathan is not to be trusted?

*Ex Machina* might present itself as a thriller, but it's the questions raised by Garland's screenplay that really give the film its resonance. With its mountain setting, dangerous leaps forward in technology and driven creator, the story draws heavily on the spirit of Mary Shelley, except Garland throws us in after the "It's alive!" event has happened. Rather than dealing with the problem of whether or not to take a leap, Nathan and Caleb are in the slipperier realm of moral responsibility.

Following *Frank* and *Calvary*, Gleeson continues a superb run of performances, giving Caleb an eager-to-please naïveté that's easily wounded. Watching him gradually grow to understand the extent of the quandary that he's in as Ava begins flirting and appealing to his human decency is compelling, while Isaac finds a way to make his tech genius both repellent and magnetic. He's eager to accept Caleb's compliments and adapt them for potential

soundbites and utterly aware of his own genius, while simultaneously mistreating his housekeeper Kyoko (Sonoya Mizuno).

However, every time Caleb stands up to him or raises the question of morality, Nathan is able to poke holes in his protégé's arguments or motives. Caleb might self-affirm as a good man and Nathan a tortured genius, but how they interact with their creation shows their true natures.

The character of Ava presents both men with a string of questions, and Vikander (*Anna Karenina*) is superb; poking, prodding and provoking to force Caleb to face the uncomfortable fact of her situation and ask the question of what happens if she fails her test. The design (a collaboration with comic artist Jock) is an excellent combination of human and machine that clearly establishes an otherness while retaining an unshakeable familiarity.

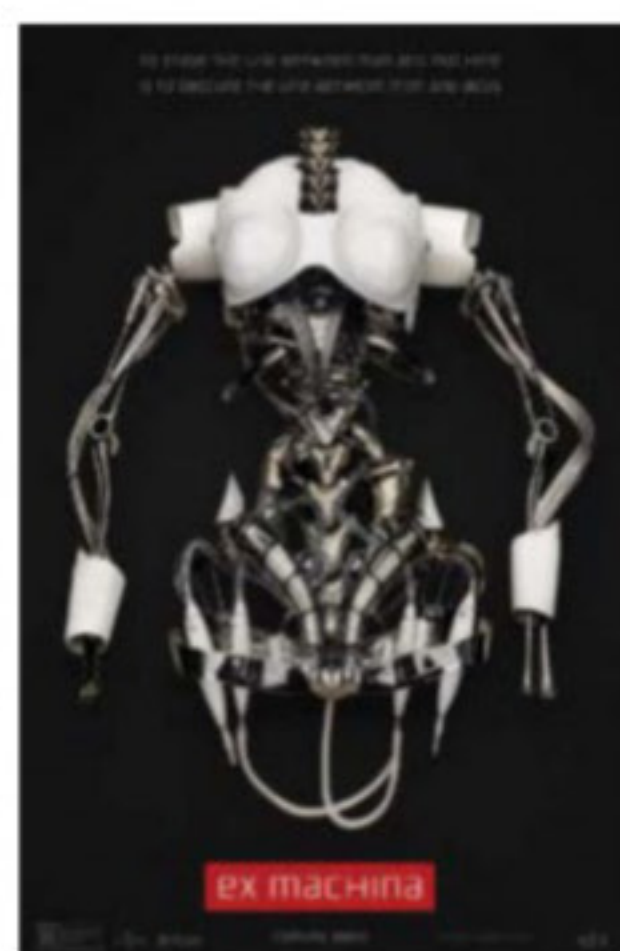
Those expecting a thriller may be surprised by Garland's approach to the material. Beyond the fact that Caleb is staying with Nathan for a week, there's no real ticking-clock, and the film doesn't seem particularly interested in getting your adrenaline pumping. However, it's the questions that will stay with you, the queasy sense of unease that comes from realising that a situation you think you understand is far more complicated than it appears. *Ex Machina* is a gripping piece of work that strikes a nerve.

**Jonathan Hatfull**  
**VERDICT** ★★★★★

## OR STAY IN AND WATCH...



**Metropolis**  
Fritz Lang's classic remains a spellbinding and hugely influential masterpiece and is a must see.



## A STEP TOO FAR

**Creators who took a big leap without thinking**

**Victor Frankenstein**

The original and the best of them all. He's driven and brilliant, and creates a monster that bitterly resents him.

**Walter Bishop**

*Fringe's* resident genius creates a door to a parallel universe to kidnap his alternate son after his own boy dies.

**Doctor Moreau**

This mad scientist splices together people and animals in attempt to give the lower creatures human dignity.

**Rotwang**

The villain of Fritz Lang's *Metropolis* creates a robot to 'resurrect' his lost love, but kidnaps Maria to use as a model for her instead.

**Dr Horrible**

In an attempt to join the Evil League Of Evil, Dr Horrible invents the freeze ray, which led to the tragic events at City Hall.





# THE ROVER

Dude, where's my cah?

**Details** 15 // 103 mins // 2014 // **Released** Out now  
**Director** David Michôd **Cast** Guy Pearce, Robert Pattinson, Scoot McNairy  
**Distributor** Entertainment One



**"Nobody shoots a car the way Aussies do,"** admits director and trash cinephile Quentin Tarantino on

Ozploitation documentary *Not Quite Hollywood*. "They manage to shoot cars with this fetishistic lense that just makes you want to jerk off."

With *The Rover*, director David Michôd proves that Australian cinema's class of 2014 makes no distinctions between high and low art. His dystopian Western is equally indebted to George



Miller's 1979 road revenge thriller *Mad Max* as it is to Australian New Wave love/hate letters to the murderous landscape like 1971's doubletap of *Walkabout* and *Wake In Fright*.

*The Rover*'s Max Rockatansky is Eric (Guy Pearce), a seething everyman whose nerves have been pulled so tight by circumstances we never see that he becomes an unrelenting force of vengeance at the slightest provocation – in this case when a posse of outlaws (led by indie film icon Scoot McNairy) steal his car. "I just want my cah," he rumbles, like the Man With No Name in a pair of Hard Yakka shorts. Gathering up the gang-leader's younger brother Rey (a near-unrecognisable Robert Pattinson), the two blaze a trail across a sun-bleached landscape of wide Australian roads that makes your eyelids shiver with heat haze.

In this miserable world of private security contractors keeping a steely-



SCIFINOW  
Must see now!

eyed watch over Chinese freight trains and army snatch squads transporting detainees east, there is something strangely touching about the growing, not-quite-warmth between that of Rey and Eric.

Their journey is destined to be tragic – they're on a mission to confront Rey's own brother after all, and Rey is ostensibly a hostage, but as he struggles to impress Eric and they're increasingly drawn into each other's worlds, it becomes something of an unspoken suicide pact with an unlikely touch of

*Thelma & Louise* about it. The cordite-filled climax is expected, but the gut-punch of a conclusion isn't as Eric pops the boot of his car, and we discover just what it is that the Man With Nothing To Lose is prepared to die for.

**James Hoare**

**VERDICT** ★★★★★

## IF YOU LIKE THIS TRY...



**The Proposition**  
 Not genre, but John Hillcoat's Outback Western gives Pearce a similar tragic quest.

**Vectis AUCTIONS LTD**  
 COLLECTABLE TOY SPECIALISTS

A selection from the Craig Stevens Palitoy  
 Star Wars 3 3/4" figure collection

A Star Wars trilogy of sales  
 of over 75 MOCs

Released on 28th January 2015  
 Sequels to appear later in 2015

**TEL - 01642 750616**  
 e-mail admin@vectis.co.uk www.vectis.co.uk

**VECTIS AUCTIONS, FLECK WAY, THORNABY, STOCKTON-ON-TEES, TS17 9JZ**

# LEFT BEHIND

What this remake should have been

**Details** 15 // 110 mins // 2014 // **Released** Out now  
**Director** Vic Armstrong **Cast** Nicolas Cage, Chad Michael Murray, Cassi Thomson **Distributor** 101 Films



**Nicolas Cage** has made many questionable career choices, but his decision to star in this remake of 2000's almost universally panned Christian post-apocalyptic thriller *Left Behind: The Movie* (which told the story of the modern-day Rapture and its immediate aftermath) has to be up there.



It's hard to know where to start. There's the poor acting, the mis-use of talented individuals (Lea Thompson wanders around seemingly in a haze, and Chad Michael Murray wears a seemingly permanent expression of confusion throughout the entirety of the film), the utter lack of tension, or the puzzling depiction of every Christian present as fire-and-brimstone nutjobs – which is especially surprising, considering the overtly religious themes of the original. By alienating what should have been its most obvious target audience, what's left is a film that has literally no appeal to anyone.

If you want to watch a genuinely engaging treatise on Christian theology, watch HBO's far superior *The Leftovers*.

**Steve Wright**

**VERDICT** ★★★★★



## BEYOND To infinity

**Details** 15 // 89 mins // 2014 // **DVD** // **Released** Out now  
**Directors** Joseph Baker, Tom Large **Cast** Richard J Danum, Gillian MacGregor, Paul Brannigan **Distributor** Kaleidoscope Home Entertainment



**Success breeds imitators.** The trouble with this, however, is that imitators often fail to truly understand what it is that made their inspiration work to begin with. In this instance, the aspiration is Gareth Edwards' *Monsters*, although in fairness *Beyond* does better than most at aping its formula.

Constantly switching time periods to before and after a mostly unseen alien invasion of Earth (save for the mothership seen hovering off the coast in the aftermath sequences), *Beyond* uses the aforementioned sci-fi trope as a backdrop for the broader story of the turbulent relationship between Cole (Richard J Danum) and Maya (Gillian MacGregor). It wears its influences on its sleeve – while Edwards' film is the obvious touchstone, it shares



more in common Kevin MacDonald's *How I Live Now* – and creates an identity of its own, but only just.

The directorial team of Joseph Baker and Tom Large (*Wounded*) don't always do the best job of disguising *Beyond*'s low-budget nature. Luckily, the two leads are on good form, and in the process help elevate this above its relatively humble beginnings.

**Steve Wright**  
**VERDICT** ★★★★★



## HONEYMOON Sexually transmitted unease

**Details** 15 // 87 mins // 2014 // **DVD** • **iTunes** // **Released** 19 January  
**Director** Leigh Janiak **Cast** Rose Leslie, Harry Treadaway, Ben Huber  
**Distributor** Arrow Films



**Rose Leslie** is really bloody good. There was barely any indication in *Downton Abbey* and not a huge amount to work with in *Game*

*Of Thrones* beyond being sultry and knowing as the ill-fated Ygritte, but *Utopia* Series Two showed the full range of her acting palette as she mimicked the younger version of an established character and steered her deeper into the morally bankrupt waters of Channel 4's near-future conspiracy thriller.

Once you get past the disconcerting shock of Leslie – along with *Penny Dreadful*'s pallid necromancer Harry Treadaway – rocking American accents as a pair of newlyweds spending a weekend in the boonies, *Honeymoon* offers up her whole range on a heaving platter of skin-crawlingly Cronenbergian body-horror, and you might not like what you find.

Bea (Rose Leslie) and Paul (Harry Treadaway)'s chemistry convinces as a couple, but there's something intentionally febrile about their

relationship that keeps the real source of their disintegration at bay for the first half. Much like the similarly toned *In Fear*, which tugged at the threads of a young relationship – keeping the external causes just out of shot – *Honeymoon*'s foreground settles on the intimate paranoia between its two leads in the aftermath of Bea being found wandering alone in the woods, stark naked and with no memory of what has transpired.

Steadily, her behaviour becomes more and more alien, and Paul begins to wonder just how well he really knows his young bride. There's a brief *Straw Dogs*-style misdirect with Bea's childhood friend Will (Ben Huber), who blankets his introduction with a thick layer of tension, before the two realise just what viscous hue of not-quite-right they're dealing with.

The rural location is the third party in their relationship. As icy as its lake, the warmth on screen comes so exclusively from the newly weds that their mounting unease is reflected – and amplified – by the water's mirrored surface and the empty ash-grey of the sky above.

When things go wrong, we feel it like a parasite stirring in the gut.

**James Hoare**  
**VERDICT** ★★★★★

### IF YOU LIKE THIS TRY...



**Cabin Fever**  
 Eli Roth's *Cabin Fever* stars another rural retreat and bodily breakdown that tears young love asunder.

## DELIVER US FROM EVIL Miranda rites

**Details** 15 // 118 mins // 2014 // **DVD** // **Released** Out now **Director** Scott Derrickson **Cast** Eric Bana, Édgar Ramírez, Olivia Munn, Sean Harris  
**Distributor** Sony Pictures Home Entertainment



**It's just as well** that director Scott Derrickson is heading over to Marvel Studios to helm *Doctor Strange*,

because subtlety and shades of grey are in increasingly short supply.

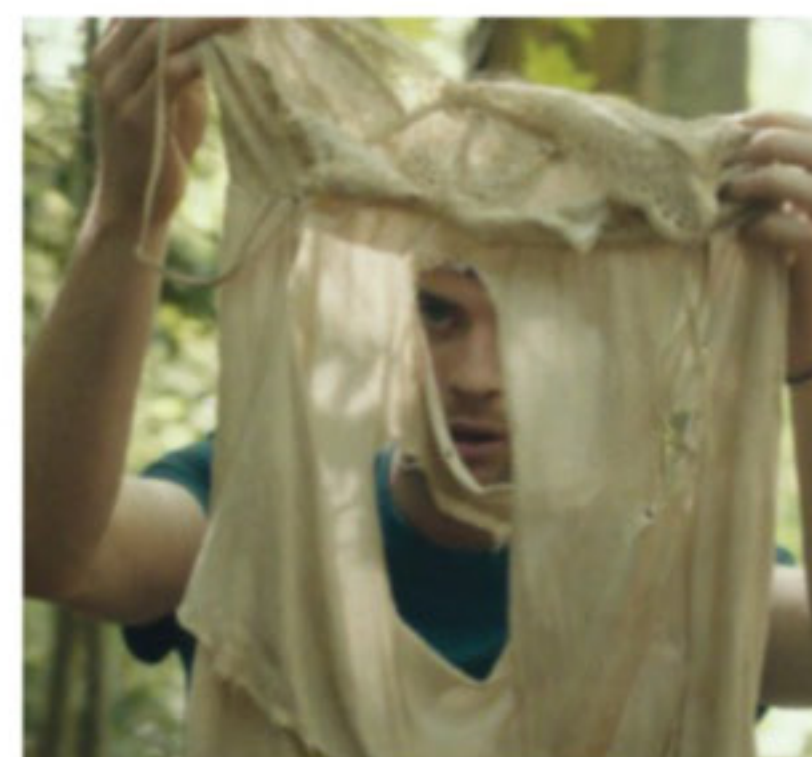
One-time Incredible Hulk Eric Bana works far harder to capture the Bronx physicality of IRL NYPD badass-turned-exorcist Ralph

Sarchi than is probably necessary. It's a level of nuance that *Deliver Us From Evil* firmly eschews, what with his knife-fighting sidekick (Joel McHale), Sean Harris' dislocated neck and that bombastic final duel between good and evil.

It's a beautiful-looking film, though. A city of distant sirens and streetlights in puddles that echoes the steamy visual seduction of *Se7en*, Bana's Sarchi feels right at home stiffening his jaw and letting out a barely perceptible grunts of displeasure at the human detritus that crosses his path.

Ultimately though, he's a silly name short of a being a full-tilt superhero, beating Benedict Cumberbatch's spellcasting Stephen Strange to the punch in Derrickson's cinematic oeuvre.

**James Hoare**  
**VERDICT** ★★★★★





# ANNABELLE Doll parts

**Details** 15 // 99 mins // 2014 // **Released** 23 February  
**Director** John R Leonetti **Cast** Annabelle Wallis, Ward Horton, Alfre Woodard, Tony Amendola, Eric Ladin **Distributor** Warner Bros



**Annabelle is a seriously creepy-looking doll.** So creepy that she stole the show in last year's *The Conjuring*, and so creepy that it was a no-brainer to make a spin-off movie all about her.

The thing is, though, looking creepy is about all she can do. Annabelle never moves, never speaks; never, in fact, does anything, to the point where you might suspect the doll had been shoehorned into a completely different script. Without Annabelle the doll, *Annabelle* the movie would still make sense. It's a straightforward *Rosemary's Baby*-style story about a young couple being menaced by supernatural forces (albeit one with a pretty racist conclusion). It's got some well-crafted jump scares, but it's got nothing to set it apart from the

thousands of other *Paranormal Activity*-inspired haunting films. Nothing, that is, except for Annabelle herself. She might not add anything to the plot, but her creepy, evil little face is what makes this movie work. You might forget everything else, but that face? That'll stick with you.

**Sarah Dobbs**  
**VERDICT** ★★★★★



# DEAD SNOW 2: RED VS DEAD Doubling down

**Details** 18 // 96 mins // 2014 // **Released** Out now **Director** Tommy Wirkola **Cast** Vegar Hoel, Martin Starr, Derek Mears **Distributor** Entertainment One



**Despite their proliferation,** Nazi zombies have a tendency to disappoint. The original *Dead Snow* was probably the high point of a not particularly good sub-genre, so it's a great surprise that writer-director Tommy Wirkola's follow-up is a lot more fun.

Sole survivor Martin (Vegar Hoel) makes it out with a newly attached Nazi zombie arm, but he's forced to recruit American zombie killers when the band of undead fascists seem bent on expansion.

*Dead Snow 2* reaps great reward from a bigger budget, more ambition and a better sense of humour. It's still slapstick-heavy, but by taking his story away from a mountain cabin and into pastoral

Norway, Wirkola has greater opportunities for laughs, gore and pushing the taste envelope.

The running time could have been trimmed, but this is a far more likeable effort that overcomes audience scepticism to offer a genuinely good time. It's scrappy and silly, but fun.

**Jonathan Hatfull**  
**VERDICT** ★★★★★



# SIX GOTHIC TALES

**A quaint and curious volume of forgotten lore**

**Details** 12 // 507 mins // 1960-63/65 // **Released** Out now **Director** Roger Corman **Cast** Vincent Price, Boris Karloff, Peter Lorre **Distributor** Arrow Films



**This set collects** six of the eight films from Roger Corman's 1960-65 flowering of gothic horror, a Eastmancolor Renaissance where the king of the B-movie teamed up with horror icon Vincent Price in order to bound through the back catalogue of Edgar Allan Poe.

Compared to later efforts, 1960's *The Fall Of The House Of Usher* (★★★★★) is an intimate and interior affair. It has all the soon-to-be Corman/Poe staples: a melancholy (albeit disquietingly blonde) Price, a family

tragedy and a perplexed outsider, and a screeching sense of melodrama.

If *Usher* was the most influential within the canon, it's 1961's *The Pit And The Pendulum* (★★★★★) that stands as the most influential within the genre. Barbara Steele brings an idiosyncratic and wild-eyed glamour, while that knuckle-whitening set piece sowed dark seeds in the imagination of a generation of filmmakers.

1962's three-part anthology *Tales Of Terror* (★★★★★) breaks with tone, even if it doesn't quite break with tradition. Both 'Morella' and 'The Facts In The Case Of M Valdemar' deal with vengeance from beyond the grave, but 'The Black Cat', starring the uneasy Peter Lorre (*The Man Who Knew Too Much*) takes a swerve into comedy.

The tonal silliness and the peevish Lorre return for 1963's *The Raven* (★★★★★) which uses Poe's best-known prose as a springboard for a tedious wizard-off between Price and Boris Karloff (*Frankenstein*) that is



vaguely reminiscent of Disney's *The Sword In The Stone*.

Though taking its name (and closing line) from Poe's poem of the same name, *The Haunted Palace* (★★★★★) is instead an adaptation of HP Lovecraft's *The Case Of Charles Dexter Ward*, and is almost alone in the Corman/Poe Cycle for being genuinely horrific throughout.

Though 1965's *Tomb Of Ligeia* (★★★★★) sees the series burst from its crypt of fibreglass stonework and into the cold morning light of a ruined abbey somewhere in England, the party

is well and truly over. Price is rocking some stylish beatnik shades and there's novelty value of seeing him in natural light, but we've seen rather a lot of grieving noblemen and lost loves by this point.

**James Hoare**  
**VERDICT** ★★★★★

## IF YOU LIKE THIS TRY...



**Witchfinder General**  
 Price returns to Edgar Allan Poe – sans Corman – in 1968 for this grizzly period piece.







## NEKROMANTIK Love is dead

**Details** 18 // 75 mins // 1988 // **Released** Out now  
**Director** Jörg Buttgerit **Cast** Daktari Lorenz, Beatrice M, Harald Lundt  
**Distributor** Arrow Films



### To call *Nekromantik*

'notorious' would be a gross understatement.

If you grew up with an interest in horror movies then at some point you would have heard talk of a strange, revolting, depraved, banned German movie featuring people having sex with a corpse. Enjoying a UK release with a brand new BBFC rating, what surprises about *Nekromantik* after all these years is that it still has the capacity to shock.

Jörg Buttgerit's film tells the story of Robert Schmadtke (Daktari Lorenz), whose job is to clean up corpses at crime scenes. At the end of the day, Robert pockets odd body parts to take home, where he and his girlfriend Betty (Beatrice Manowski, credited as Beatrice M) find various ways to enjoy them. One day, the crime scene finds a gruesomely decayed cadaver, and Robert is given the job of disposing of it. He promptly takes it home, but the addition of a third party into his and Betty's bed soon causes problems.

If you've never seen *Nekromantik* before, it is important to establish whether or not this film is for you. If

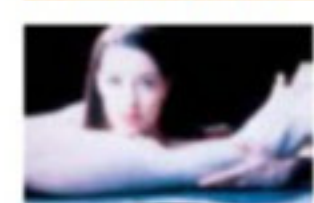
you've got a cast-iron stomach and a fairly twisted sense of humour, we wholeheartedly recommend this combination of John Waters gross-out and splatter-punk. But if you think that there's a chance that you won't enjoy it then you're probably right.

The film remains tough to watch on repeat viewings, as Buttgerit takes great delight in hurling taboo subjects at the screen (animal lovers be warned). It's graphic, gruesome and clearly out to shock, but there's a brain and satirical wit behind the boldness that transports it from pure schlock into something quite special. Buttgerit talks in one of the docs about wanting to present something shocking and disgusting in a beautiful way. With the sweeping score, impressive cinematography (especially given the Super-8 film they were working with), jumps between the real and fantastical and its utterly transgressive subject matter, watching *Nekromantik* still feels like taking a step into another world.

The superb bonus features include documentaries on the cult of the film, on set-footage and a lot of frank material from Buttgerit, who seems pleased and amazed that people are still talking about his strange little film.

**Jonathan Hatfull**  
**VERDICT** ★★★★★

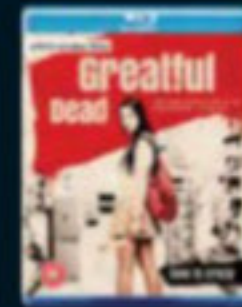
### IF YOU LIKE THIS TRY...



**Kissed**  
 Molly Parker finds death beautiful in this restrained but daring art-house drama. It's very different.

## GREATFUL DEAD All the lonely people

**Details** 18 // 97 mins // 2013 // **Released** 26 January  
**Director** Eiji Uchida **Cast** Kumi Takiuchi, Takashi Sasano, Kim Kkobbi  
**Distributor** Third Window



**Isolation and voyeurism** collide in Eiji Uchida's dark tale about Nami (Kumi Takiuchi), who spent her childhood desperate for attention. Now, as a young woman she spies on the lonely and the lost of Tokyo. When an elderly former celebrity (Takashi Sasano) finally begins to open up to a volunteer from the local church (Kim Kkobbi), Nami reacts to the loss of her subject in a rather violent manner.

After an attention-grabbing and darkly comic opening sequence that highlights Nami's troubled upbringing, Uchida settles down to address an important and affecting issue as our protagonist spies on people who have fallen through the cracks. The genre element is never too far away; Nami rejoices when a lonely porn addict dies and happily



recruits a rumoured serial killer for her purposes.

Uchida's message seems a little unclear as the film builds towards its violent conclusion, but the performances from Takiuchi and Sasano are strong. We know where this dark, strange tale is going, but *Greatful Dead* keeps us gripped in spite of its familiarity and provides a darkly entertaining end product.

**Jonathan Hatfull**  
**VERDICT** ★★★★★

## AS ABOVE, SO BELOW

Going deeper underground

**Details** 12 // 93 mins // 2014 // **Released** Out now **Director** John Erick Dowdle **Cast** Perdita Weeks, Ben Feldman, Edwin Hodge  
**Distributor** Universal



**Guilt weighs heavily** on the minds of a group of explorers in this claustrophobic and disorientating found-footage horror set in the eerie skull-scattered catacombs of Paris. Scarlett (Perdita Weeks) has been trying to finish her late father's search for the Philosopher's Stone, so recruits her close friend, documentary

filmmaker George (Ben Feldman) and a team of local expert cavers to help her in her quest.

Despite the bad flirty banter at the start between Scarlett and George, and the excruciating feeling that the film could at any time turn into *National Treasure* or *The Da Vinci Code*, John Erick Dowdle and his screenwriter brother manage to surprise with a confident handle on their dark themes. They also really ramp up the tension once the catacombs are entered to create a palpable and dizzying experience.

The superb sound design – including haunting choral singing, which sends chills down the spine – and the excellent choice of shooting locations also add to the taut atmosphere makes the film.

**Katherine McLaughlin**  
**VERDICT** ★★★★★





## FILM INFO

**Certificate**

18

**Running Time**

500 mins approx

**Year made**

2014

**Creators**

David Benioff, DB Weiss

**Cast**

Peter Dinklage, Emilia Clarke, Kit Harington, Lena Headey, Nikolaj Coster-Waldau, Charles Dance, Maisie Williams, Sophie Turner

**Format**

DVD

**Released**

16 February

**Distributor**

Warner Home Video/HBO



## VALAR MORGHULIS

The standout moments of Season Four

**The Purple Wedding**

Weddings don't seem to have the best track record in Westeros, and Joffrey's betrothal to Margaery proves to be no exception.



**Oberyn vs The Mountain**

After this engagement, author George RR Martin tweeted, "Do not get overly attached to *Game Of Thrones* characters. You should have learned your lesson by now." He was right.

**One small stumble, one giant fall**

As soon as Sansa escapes to the Eyrie, she has to contend with the jealousy of her not-quite-all-there aunt. A well-timed nudge from Littlefinger solves that problem...



## Season Four

# GAME OF THRONES

Dance of death

SciFiNow  
Must see now!

**After the Red** Wedding of Season Three, some people might have questioned whether the series could maintain the same level of drama, plot twists, Machiavellian scheming and moments of outright sucker-gut-pounding shock that characterised it. If they did, then they were underestimating the team behind *Game Of Thrones*.

While the start of Season Four sees the War of the Five Kings appearing to be drawing to a close, the same clearly cannot be said for the show itself, which continues to throw effortlessly scene-stealing characters like Prince Oberyn Martell (Pedro Pascal) – aptly nicknamed the 'Red Viper' – into the mix. Bouncing effortlessly off the likes of the wry Tyrion (Peter Dinklage), measured Cersei (Lena Headey), taciturn Tywin (Charles Dance) and the coy Varys (Conleth Hill), he represents one of *Game Of Thrones*' many strengths. Most shows have a few well-defined characters; this has an entire cast full of them.

In a sense, however, this has seen *Game Of Thrones* become a victim of its own success.



With so many disparate locations and characters to at the very least pay lip service to, for some their screen time has been squashed. Location-wise, this season alone we have the events at King's Landing; Daenerys (Emilia Clarke) attempting to rule Meereen; Arya (Maisie Williams) on the run with the Hound (Rory McCann); Sansa (Sophie Turner) in the Eyrie with her crazy aunt Lysa (Kate Dickie) and opportunistic 'protector' Petyr 'Littlefinger' Baelish (Aiden Gillen); Jon Snow (Kit Harington) on the wall; Mance Rayder (Ciaran Hinds) approaching the Wall with his hordes; Bran (Isaac Hempstead-Wright) moving further north; the broken Theon (Alfie Allen) prisoner of the twisted Ramsay Snow (Iwan Rheon) and lastly Stannis (Stephen Dillane), plotting his comeback.

It's a big crowd, and one that has hindered the show in the past, but this time around it does a much better job of managing its many narratives, knowing exactly when to switch between locations (See episode 'The Mountain And The Viper' as a perfect example of this being done well) and when to stand still (the Neil Marshall-directed 'The Watchers On The Wall' deftly matches Season Two's 'Blackwater' for bloodshed and battle-borne suspense).

Yet it's finale 'The Children' that proves to be the show's most shocking episode, seeing the deaths of three major characters (including one who hasn't even been killed in the books yet, thus further emphasising the show's growing detachment from its

source material) and another committing actions that will change the way you look at him forever. With a number of characters passing on or trading places, in a sense this season represents a passing of the guard for *Game Of Thrones*, drawing a line under previous events while laying the ground for new ones to take place.

Season Four has arguably *Game Of Thrones*' strongest material to work with since its debut, but like any other show we have our quibbles, with the odd episode like 'The Laws Of Gods And Men' not quite reaching the same genre-topping level as others. The season's biggest stumble, however, was the horribly misjudged moment in 'The First Of His Name' when Jaime forces himself on Cersei. The people behind the show claimed that it wasn't intended to come across as such, but nonetheless it represents a rare blip on an otherwise near-faultless season.

With the likes of *Breaking Bad* and *Boardwalk Empire* at an end and *Mad Men* drawing to a close, there's little standing between *Game Of Thrones*' deserved status as the best show on television. If you're not watching it, then what are you doing, really? Because you are certainly missing out on this modern classic.

Steve Wright

VERDICT ★★★★★

## IF YOU LIKE THIS TRY...



**The Walking Dead**

Not quite in the same league as *Game Of Thrones*, but has just as many surprises up its sleeve to keep the audience guessing.



# INTRUDERS

Into the unknown

**Details** 15 // 350 mins // 2014 // **DVD** // **Released** Out now **Creator** Glen Morgan  
**Cast** John Simm, Mira Sorvino, James Frain, Millie Brown **Distributor** Zentertain



**Hopes were high** for this series from former *X-Files* showrunner Glen Morgan, with many hoping that *Intruders* would inherit some of the traits of the former. Indeed, it does, the only problem being that foremost among their similarities is the enormously frustrating tendency to fail to deliver answers.

The story sees former LAPD detective Jack Whelan (*Life On Mars*' John Simm) attempting to locate AWOL schoolgirl Madison (Millie Brown), all the while trying to reconcile the events of his marriage. As you'd expect, however, things aren't as simple as they seem, with Jack quickly uncovering a just-a-tad-sinister conspiracy that threatens everything he knows.

If this premise sounds vague then be warned: not a whole lot more is explained beyond the driving force being some sort

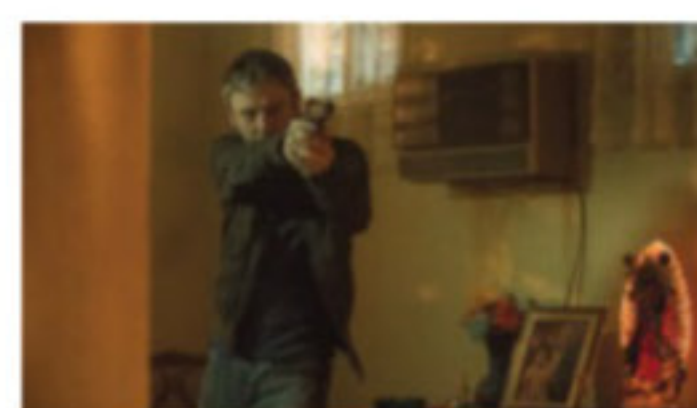
of cabal who look to prolong their lives through taking over the bodies of the living. Otherwise, events basically consist of Jack playing catch-up as he attempts to uncover some sort of explanation – with even the finale not providing the kind of Earth-shattering revelation that would normally be the result. Television has moved on from the days of *Lost* serving up more questions than answers, and a return to these days isn't welcome.

The characters do their best to make it work – Simm in particular puts everything into it, despite an ill-fitting American accent, while you get the sense that James Frain (*Grimm*)'s character has more interesting moral shades of grey. Newcomer Millie Brown also impresses as the ancient in a girl's body – although this body swap dwells more on the sinister than any moments of comedy.

There's the seeds of a good idea here, but everything's just that bit too po-faced



Season One



and inwards-looking to really engage. Even the talents of directors Eduardo Sanchez (*The Blair Witch Project*) and Daniel Stamm (*The Last Exorcism*) can't elevate the script above the pedestrian.

**Steve Wright**

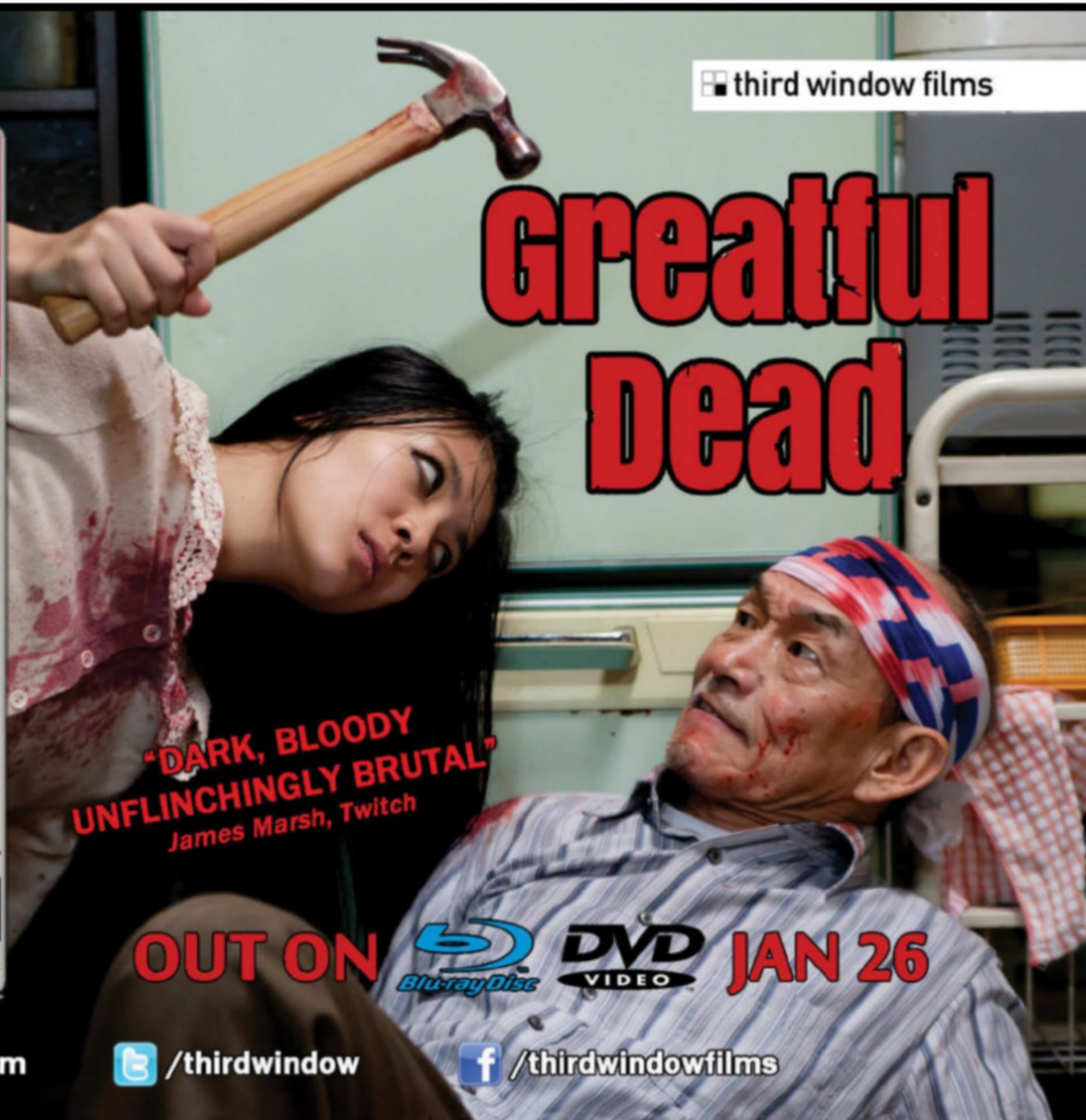
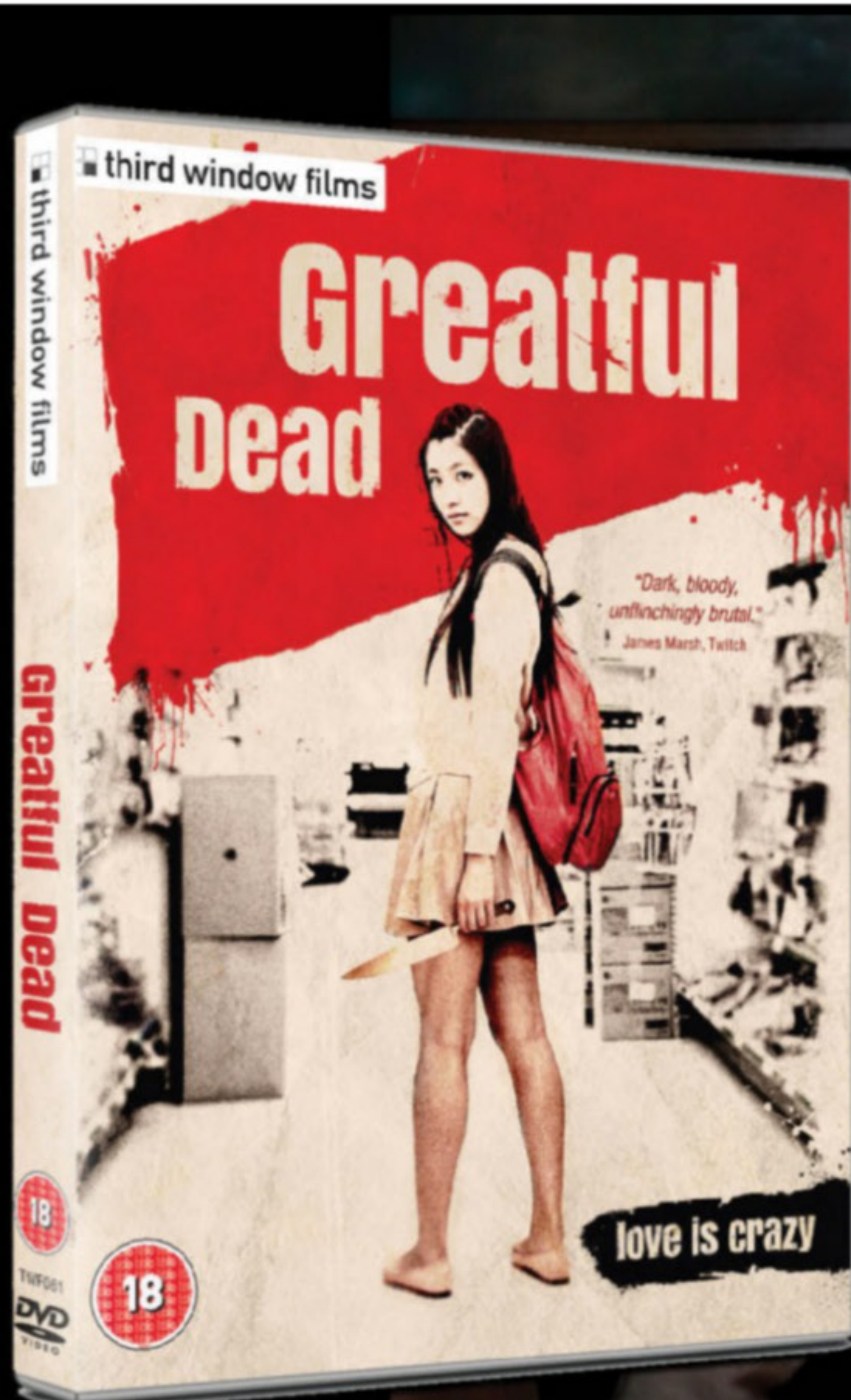
**VERDICT** ★★☆☆☆

## IF YOU LIKE THIS TRY...



### Utopia

Far more intriguing and original, and comes with a better payoff. Generally, everything is better.



third window films

# Greatful Dead

"DARK, BLOODY  
UNFLINCHINGLY BRUTAL"  
James Marsh, Twitch

OUT ON



JAN 26

thirdwindowfilms.com

/thirdwindow

/thirdwindowfilms



## GAME INFO

### Released

Out now

### Certificate

18

### Formats

PC, PS3, PS4, X360,

X-One

### Publisher

EA

### Developer

BioWare

### Players

1-4

### Price

£49.99-69.99

### Downloadable

Yes



SciFiNow  
Must  
play now!

# DRAGON AGE: INQUISITION

The first truly next-gen RPG experience

## THE BIG QUESTIONS

### Is *Dragon Age: Inquisition* better than its predecessor?

Without a shadow of doubt. The world and lore feels realised, the characters more engaging and the scope is just 100 per cent bigger.

### Is it open world?

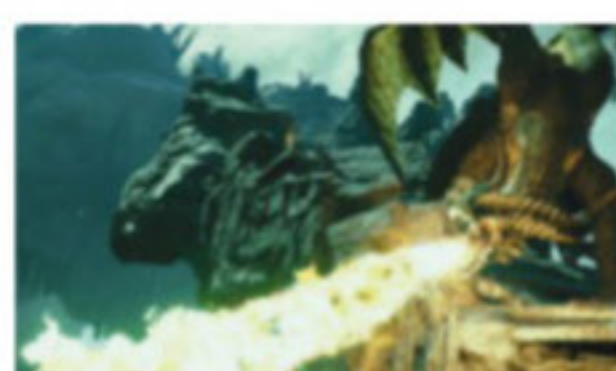
Surprisingly, it isn't. *Inquisition* features huge areas to play through though. In fact, an early location is bigger than an all of *Dragon Age: Origins*!

### Can my characters still have sexy times?

You betcha. Build a strong relationship between your characters, and you'll be able to take things to the next level.

### I can actually fight dragons though, right?

*Dragon Age* would be a pretty crappy name for a game if you couldn't. Of course you can, and it's awesome.



It often felt like BioWare struggled against the technical limitations of last generation's consoles when it came to the *Dragon Age* franchise. While the *Mass Effect* trilogy let us enjoy the pleasures of exploring and impacting a vast solar system in what is undoubtedly the greatest unlicensed *Star Trek* game ever made, the studio's premier fantasy RPG never quite reached the same scale.

But as *Dragon Age* finally reaches the Xbox One and PlayStation 4, there's a real sense that BioWare was simply hungry for more power to play with to finally realise its vision. *Inquisition* feels like the game they have always wanted to make; expanding on many of the core story and combat concepts introduced in 2005's *Origins*, while simultaneously stamping out many of the problems that plagued the 2011 sequel.

You'll need plenty of time to get the full experience. BioWare has been touting *Inquisition* as a 200-hour game; it seems like a fairly accurate assumption. Once you make it past the 15-hour tutorial opener (which is as exhausting as it sounds), a truly next-generation RPG experience awaits. *Inquisition* can feel overwhelming at times, but that's only because it does such a fantastic job of swarming you with distractions. You'll rarely feel like you're on a set path – instead, you quickly get the sense that the future of fantasy world of Thedas is truly in your hands.

You'll never be lacking in missions to tackle or party options to tinker with either. Save the

world, run a few busy work errands or become better friends with your crew of wayward adventurers – the choice is yours. And that's only the beginning: once you begin to factor in the vast array of skill trees to manage and character development to keep on top of, you'll wonder how last-gen RPGs ever kept us engaged for so long.

Interestingly, *Inquisition* also attempts to appease fans of both *Origins* and *Dragon Age II* with a smart blend of combat systems from both games. It's a welcome tactic from BioWare – it's the sublime sword and magicplay that makes those long stretches of exploring the wilderness truly fun and worthwhile. If a fight is getting too intense to manage and you feel like you need to plan your attacks more meticulously, you can pause the battle at any moment, pull the camera back to a tactical view and begin issuing commands to your party. Should you prefer to get your hands a little bloodier, then you can always enjoy the real-time action combat while your AI companions carry out preset actions in battle – you set thresholds for when they're allowed to start burning through your supply of potions and items.

As with the previous games in the series, *Dragon Age: Inquisition* has incredible scope. Should you have the time, you'll find an incredibly rewarding RPG experience



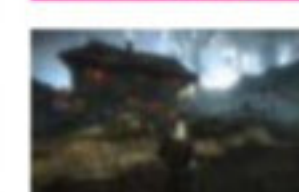
waiting to sweep you away. The interactions between characters, the relationships they build and how you utilise them is just part of the fun this time around – BioWare has fixed the combat, and built a stunning world to explore. It takes a little too long to get going for our liking, but *Dragon Age: Inquisition* is worth every bit of energy you sink into it.

BioWare has delivered a stunning, rich and surprisingly deep RPG experience that adapts to your play style and decisions. It's going to be tough for *The Witcher 3: Wild Hunt* to top this, but we can't wait to see it try.

Josh West

VERDICT ★★★★★

## IF YOU LIKE THIS TRY...



### The Witcher 2

Similar in scope, *The Witcher 2* is still one of the last generation's best story driven fantasy RPGs.





## ASSASSIN'S CREED: UNITY

**An impressive, but broken game**

**Format** X-One, PS4 // **Age rating** 18 // **Publisher** Ubisoft // **Developer** Ubisoft // **Players** 1-4 // **Released** Out now // **Price** £54.99 // **Downloadable** Yes



**Unity marks a** return to familiarity for the long-running *Assassin's Creed* franchise. In lieu of seas to sail, *Unity* presents a bustling

city steeped in culture, history and conveniently placed bales of hay. The series has made a dramatic leap into the next generation, and developer Ubisoft has taken advantage of the more powerful hardware in a couple of notable ways. The most noticeable change is the frankly ridiculous increase in population, which does an incredible job of bringing the chaos and brutality of the French revolution to life.

Equally as impressive as the thousands of NPCs that walk *Unity's* streets is the presentation of late 18th-Century Parisian architecture. *Unity* is breathtaking to behold, especially as it occasionally comes crashing to the ground – it's easy to forget, but *Assassin's Creed* games are set inside a computer simulation don't you know. Regardless, for the first time in the series' long history, running across rooftops and leaping between chasms feels empowering – and sometimes nauseating – such is the price for rendering a city in 1:1 scale and accidentally jumping off Notre Dame Cathedral to your death.

*Unity's* next-gen tricks aren't all purely cosmetic, though. The

assassination missions are particularly impressive, offering numerous interesting and enjoyable ways to stalk and dispatch your Templar prey. While *Unity* does encourage you to use stealth – and the new dedicated cover mechanic – the combat system has been completely overhauled too: no longer can you simply parry your way to victory. If playing solo does come a bit much, a drop-in co-operative mode has been seamlessly woven into the adventure, offering unique side-stories that really establish this as the grandest *Assassin's Creed* instalment yet.

If *Unity* sounds unbelievably ambitious, that's because it is. While it's beautiful-looking – with plenty of good ideas – the game engine is crippled by that same ambition. The frame rate too often slows to a crawl, numerous glitches are all too eager to spoil the fun, and unreliable servers can make finding full four-player co-op games a chore. *Assassin's Creed: Unity* aims high, but it feels unfinished. A good game lurks in the shadows, but it's a few critical patches away from being worth your time or money.

**Josh West**  
**VERDICT** ★★☆☆☆

### IF YOU LIKE THIS TRY...



**Assassin's Creed**  
If you want to make any sense of its ridiculous story, it's worth going back to the beginning of the series.

## LEGO BATMAN 3: BEYOND GOTHAM

**The Lego knight rises**

**Format** Wii U, 3DS, PS3, PS4, PS Vita, PC, X360, X-One // **Age rating** 7 // **Publisher** Warner Bros // **Developer** TT Games // **Players** 1-2 // **Released** Out now // **Price** £24.99 // **Downloadable** Yes

**For close to** a decade now, TT Games has stood as one of the only developers committed to creating videogames with split-screen co-operative fun in mind. In fact, without any direct competitors it only goes to make its games seem more appealing than they might otherwise be. *Lego Batman 3* feels familiar, and that's because like *Lego Marvel Superheroes* and *The Lego Movie*



*Videogame*, TT Games has once again opted to extend – rather than develop – the series.

But that doesn't mean it isn't fun. Featuring an impressive cast of playable DC Comics superheroes from across *Batman's* vast history – including an Adam West-voiced Dark Knight – *Beyond Gotham* presents a seemingly endless stream of things to break, build, collect and discover.

Great for families and fans of the character alike, *Lego Batman 3* is another entertaining – if not entirely expected – showing for the highly successful Lego format that TT has now refined to near perfection.

**Josh West**  
**VERDICT** ★★★★★

## ASSASSIN'S CREED: ROGUE

**The more impressive little brother**

**Format** X360, PS3 // **Age rating** 15 // **Publisher** Ubisoft // **Developer** Ubisoft // **Players** 1 // **Released** Out now // **Price** £49.99 // **Downloadable** Yes

*Assassin's Creed: Rogue* was always destined to be overshadowed by its next-generation big brother, *Assassin's Creed: Unity*. Because, in many respects, *Rogue* is simply *Black Flag 1.5* – but, you know, with less pirates. But sometimes iteration trumps innovation.

*Assassin's Creed: Rogue* puts you in the boots of Shay Patrick Cormac, and invites you to experience his journey from beginnings as an

Assassin to conclusions as a bad-ass Templar, which essentially means you'll spend most of time sailing the seas of the North Atlantic enjoying the entertaining, albeit shallow, naval combat. While this is where *Rogue* shines, you will occasionally need to leave the confines of your ship to progress through the story.

*Rogue* is actually one of the shorter *Assassin's Creed* games to date. Coming in at just six sequences, you'll find it only lasts for about half as long as you might usually expect. But that's not all bad, as it just gives you more impetus to explore the seas, upgrade your ship and enjoy all of the joys naval combat has to offer. If you still own an Xbox 360 or PlayStation 3, you'd be hard pressed to find a more entertaining and engaging open-world game released in 2014.

**Josh West**  
**VERDICT** ★★★★★





# BAY 57 Vault

OFFICIAL TV, FILM, SCI-FI & SUPERHERO MERCH

TOYS // COLLECTABLES // COOL STUFF

## 1 Batman Harvey Dent & Two Face collector coins display set

Trade your real money for these Batman-themed money replicas, inspired by *The Dark Knight's* Harvey Dent/Two Face. The coins are officially licensed, and come in a sleek and stylish display case that will make them stand out among all the other Batman replicas in your Batcave.

Bay-57.net // £23.99

PERFECT FOR: DARK KNIGHTS

## 2 Star Wars Darth Vader bottle opener

This Darth Vader bottle opener is perfect for those days when you just want to pass a couple of beers around and toast to all the hard work of your fellow Stormtroopers. Celebrating little victories – like taking down enemy ships – is important: you should take a moment to reflect on your brilliant Stormtrooping and say, 'Well done me.'

Bay-57.net // £15.99

PERFECT FOR: SITH LORDS

## 3 Star Wars Boba Fett Comic Cover T-shirt

Keep Boba Fett close to your heart and under your jacket with this officially licensed T-shirt inspired by *Star Wars* comics covers and the bounty hunter himself. It's 100 per cent cotton, 100 per cent machine-washable and 100 per cent awesome, and will keep you feeling comfy all day long. It's the best t-shirt in the galaxy.

Bay-57.net // £15.99

PERFECT FOR: BOUNTY HUNTERS

## 4 Back To The Future Part II 1:15 scale DeLorean model car

This 1:15 scale DeLorean has a light alloy V6 2.85-litre engine, 1.21 Jigowatt electrical system (not really) and sounds, including first time travel, car trouble, revving up and winding down, opening door, engine start-up, return from time travel, return from time travel to a screeching halt, time circuit engaged and hover landing. So many sounds!

Bay-57.net // £44.99

PERFECT FOR: TIME-TRAVELLERS





## 5 Pop! vinyl Star Wars Lando Calrissian bobble-head figure

With this Lando Calrissian vinyl figure, Billy Dee Williams finally gets the bobble-headed statuette representation he deserves. Details include a perfectly curly painted-on moustache, a tiny gun and a jaunty little cape. Also available in Yoda, Jar Jar Binks and Admiral Ackbar flavours. Bay-57.net // £12.99

**PERFECT FOR:** FORMER MILLENNIUM FALCON OWNERS

## 6 The Hobbit Sting letter opener

It began with the forging of the Great Letter Openers. Five were given to advertising, four to reception and three to HR. But all were deceived, for another letter opener was made, and gifted to Steve from accounts. One letter opener to rule them all, one letter opener to find them, one letter opener to bring them all and in the darkness, bind them. Bay-57.net // £31.00

**PERFECT FOR:** HOBBITSES

## 7 Chewbacca Star Wars Clone Wars bobble-head figure

If you thought Chewbacca couldn't get any more adorable then you were very wrong. Chewbacca in bobble-head form is as adorable as things get. Look at that little gun. Look at that tiny smoulder! He's flashing them pearly whites. Bobble-head Chewie knows what's up. Bay-57.net // £17.99

**PERFECT FOR:** RAGING WOOKIEES

## Top 5 Force Awakens tees

Get yours from [Redbubble.com](http://Redbubble.com)

### Walken on the Dark Side

Imagine Emperor Palpatine's darkest lines in Christopher Walken's voice. £17.02



### Star Wars: The Force Awakens BB-8

Upgrade your time-worn R2-D2 shirt with this fun BB-8 one. £17.28



### In JJ We Trust

This will either be a tribute shirt or a satirical statement, depending on how good the film is. £17.02



### The Ice Awakens

Come along with me, Jedi and Wookiees. We can wander through the forest and do so as we please. £17.99



### Imperial Evolution

Stormtroopers have evolved almost as much as the iPod. £17.02



## 8 Back To The Future Pop! Vinyl figure Marty

If a tiny model of Marty McFly isn't on your wish list then frankly you need to re-evaluate your life choices. Marty will make a great addition to your office desk, window sill or dashboard, should you ever mysteriously find yourself in possession of a time travelling DeLorean DMC-12. Bay-57.net // £12.99

**PERFECT FOR:** BUTTHEADS





# TERROR in MEEPLECITY™

Antoine Bauza  
Ludovic Maublanc

## 1 BOARD

The board is split into different neighbourhoods. Monsters can normally only eat meeples if they are in the same neighbourhood.

## 4 BUILDINGS

Buildings must be destroyed so you can get the meeples hidden inside. The best way to do this is by dropping your monster on them or blowing them down.

## 2 RUNAWAY BOARD

Any meeples knocked off the board escape. Monsters are penalised with the loss of teeth, and can even lose the game if too many meeples escape.

## 7 CHARACTER CARDS

This is your end game, and will give you an additional bonus at the end of the game, from collecting the most yellow meeples to destroying the most pieces of building.

## 9 BASE

You need to flick this base to move your monster. Just make sure you don't flick it too hard!

## 6 SECRET SUPER POWER CARDS

You can only use this once, so keep it hidden as it often gives you a very powerful ability.

## TERROR IN MEEPLE CITY

Publisher: Repos Productions // Players: 2-4  
// RRP: £44.99

**T**error In Meeple City was first released under the title of *Rampage*, with some wrongly assuming that it was a licensed product based on the Eighties arcade game. Now, it has been re-launched.

*Terror In Meeple City* is a highly enjoyable dexterity game that sees up to four players wrecking Meeple City in an attempt to score as many points as possible. The board is divided into various neighbourhoods, with each area containing buildings and meeples. The meeples come in a variety of colours: everything from businessmen to old people, adding a little personality to an already charming game.

The gameplay is very simple, with each player getting two actions each turn from a



choice of four: Move, Demolish, Toss A Vehicle and Breathe. If you want to move your beast you need to flick its base with your finger. If your monster lands next to a sidewalk surrounding a building then you can attempt to demolish it by dropping your monster directly onto it. Alternatively, you can rest your chin on your monster's head and attempt to blow down any nearby buildings or meeples. As a final resort, you can simply pick up a vehicle from the same neighbourhood and flick it at a nearby monster or building.

Once you've taken all your actions, you can eat a specific number of meeples based on how many teeth you have remaining, providing they are in the same neighbourhood and not resting on any buildings. Each monster has a special power and one superpower. Play continues until all meeples are consumed.

While there's little real skill to *Terror In Meeple City*, the random nature of play means no two games are ever the same.

**BEST FOR: SOCIAL GAMERS**

## 8 MONSTERS

If a monster is ever knocked down it takes an entire action to right itself before it does any other actions.

## 3 MEEPLES

Meeples come in seven different colours. You score ten points every time you eat an entire set.

## 5 POWER CARDS

Power Cards give you a specific bonus and are used to consume meeples.

## TOP FIVE

### MAGIC: THE GATHERING MAGIC 2015



1. NISSA, WORLDWAKER £36



2. GARRUK, APEX PREDATOR £19



3. GOBLIN RABBLEMASTER £18



4. AJANI STEADFAST £14



5. CHANDRA PYROMASTER £10

## Dungeons & Dragons: Attack Wing

Publisher: WizKids Games // Players: 2-3 // RRP: £39.99

The recent success of the *Star Wars: X-Wing* miniatures game has seen a fair few copycat clones appear. This intriguing effort from Wizards Of The Coast and WizKids spins the core rules, creating a very entertaining game in the process.

Gameplay is split into four phases: choosing manoeuvres, playing out their moves, making potential attacks and finally checking for victory. The neat trick here is that players make their original movements in secret using a special dial,

meaning a great deal of *Attack Wing's* fun comes from outthinking and out flying your opponent. Altitude changes can also be made, adding an additional level of strategy.

It's the combat where *Attack Wing* really shines, however, with each dragon having a devastating array of attacks with which to wreck havoc. Certain dragons can even cast offensive and curative spells. There are a total of six different dragon cards, adding some much-needed variety to how you approach each new match.



After two sci-fi-themed offerings, *D&D: Attack Wing* is a welcome change of pace. Here's hoping the 19 promised expansions appear.

**BEST FOR: FANS OF MINIATURE COMBAT**

## Warhammer 40,000: Conquest

Publisher: Fantasy Flight Games // Players: 2 // RRP: £29.99

Fans of *Warhammer 40,000* will love this latest spin on the popular franchise, as it captures all the core elements of the hit RPG and distils it into an easy-to-learn card game that doesn't require figures.

Designed for two players, *Conquest* has you battling to control three of the seven available planets revealed at the beginning of each new game. As with many similar games, you'll have a hand showing heroes and resources, but there are a number of new mechanics that turn *Conquest* into an excellent game of cat-and-mouse.

Once you've deployed your troops, you can secretly decide which planet you will send your Warlord to. The Warlord is a powerful card that can affect your troops and give you an advantage whenever he's in play, in the process making it easy to win planets. However, the use of X-Wing-styled dials means that you're never quite sure where your opponent's Warlord is going to be, which makes for some very tense games as you're constantly trying to out-think your opponent.

While *Conquest* is relatively simple to play – it's effectively



a mishmash of different games, from *Star Wars* to *Magic* – its sheer level of fan service will endear it to fans of the *Warhammer* franchise.

**BEST FOR: WARHAMMER FANS**

## Expansion Of The Month TALISMAN: THE WOODLAND EXPANSION

Publisher: Fantasy Flight Games // Players: 2-5  
RRP: £28.99



Like past expansions, *The Woodland Expansion* is set in a specific environment and slots onto one of the corners of the main *Talisman* board.

Thematically, it is superb, with all sorts of new glade-based denizens to encounter, as well as five new heroes: Ancient Oak, Totem Warrior, Leywalker, Spider Queen and Scout. It also introduces a new twist on the Fate mechanic, called Light Fate and Dark Fate, which can now affect the die rolls of other characters, as well as your own. In addition to 103 new Encounter Cards, there are also Path Cards and Destiny Cards, which can affect both the route you take through the enchanted forest and your character's stats. Overall, Fantasy Flight has created a solid expansion with plenty of new ideas.

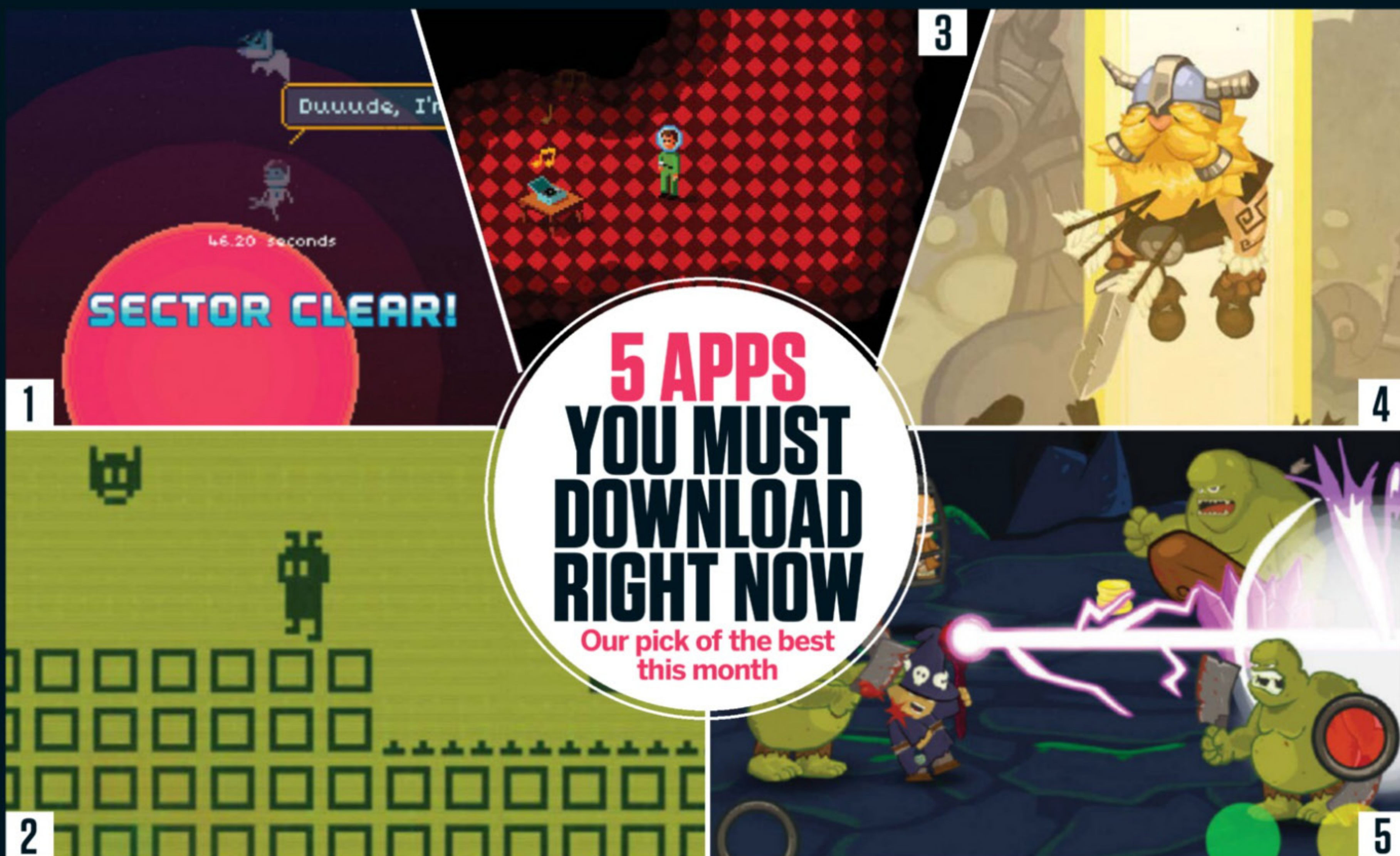
## Do You Remember? ENCHANTED FOREST

You'll need a good memory to enjoy it

*Enchanted Forest* has been entertaining younger gamers for over 33 years. Players had to navigate the large game board to reach specific trees that held different treasures the King was requesting. Once the item had been found, players would return to the King, who would reveal the next antique on his list. As the game continued, a good memory became essential, as you could have already discovered a future heirloom.







## 5 APPS YOU MUST DOWNLOAD RIGHT NOW

Our pick of the best  
this month

### SUNBURN!

PRICE: £1.99/\$2.99  
FOR: IOS/ANDROID

**D**eath is inevitable, but dying alone is not. Playing as the captain of a spacecraft, your task is to gather together the rest of your crew, all marooned on different planets, so you can jump into the sun how you started the mission – as a team. It's a pretty grim concept for a colourful and often funny game, but oh well. Navigating your crew amongst the asteroids is quite the puzzle, and with over 50 levels to complete, *Sunburn!* will keep you hooked for hours.

**BEST FOR: DEFYING GRAVITY**



### 1-BIT HERO – PREMIUM EDITION

PRICE: £0.69/\$0.99  
FOR: IOS/ANDROID

**T**he super-retro bicolour graphics and chiptune soundtrack of *1-bit Hero* are sure to inspire buckets of nostalgia. The hideous olive-coloured screen from classic Game Boys is back. There are only 20 levels, and the only controls are 'change direction' and 'jump', but it's also pretty tricky. The level of difficulty of this fun platformer contributes to the excellent replay value.

**BEST FOR: RETRO GAMERS**



### SPACE AGE: A COSMIC ADVENTURE

PRICE: £2.49/\$3.99  
FOR: IOS

**I**t's 1976. A young soldier named Private lands on the alien planet Kelper-16 with his crew. But something is not quite right. *Space Age: A Cosmic Adventure* has a long storyline, with twists and turns to uncover more. Quirky dialogue, bright colours, pixellated graphics and beautiful environments make it a delight to play. The sounds of footfall and trickling streams could easily reduce you to a pile of space mush.

**BEST FOR: SPACE KNIGHTS**



### VIKING'S JOURNEY: THE ROAD TO VALHALLA

PRICE: £0.69/\$0.99  
FOR: IOS

**S**liding puzzle games go Scandinavian in this new entry. You play as Ragnar, a zombie Viking who was killed in a war, who embarks on a journey through the ice and snow to reach Viking heaven, Valhalla. Enemies and obstacles pop up in the game, leaving Ragnar to fend them off so he can get to the afterlife. Collecting keys and swords will help to open chests.

**BEST FOR: SONS OF ODIN**

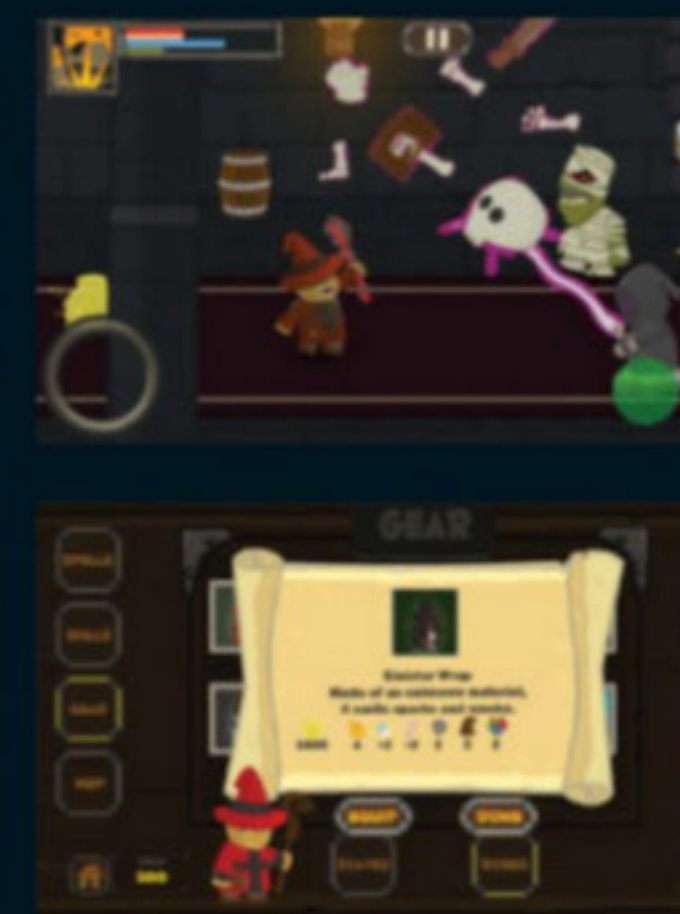


### BATTELMAGE

PRICE: £0.69/£0.99  
FOR: IOS

**A** magical kingdom is plagued by an army of orcs, spiders and the undead. Playing as an adorable but powerful mage, it's your job to vanquish the villains and save a whole village of people. This side-scrolling game is a fun and simple RPG, with enough levels and magic to keep you entertained for quite a while. To vanquish villains, you must first get experience with casting spells and other practices, and collect special items to keep your health stores replenished.

**BEST FOR: BUDDING WIZARDS**



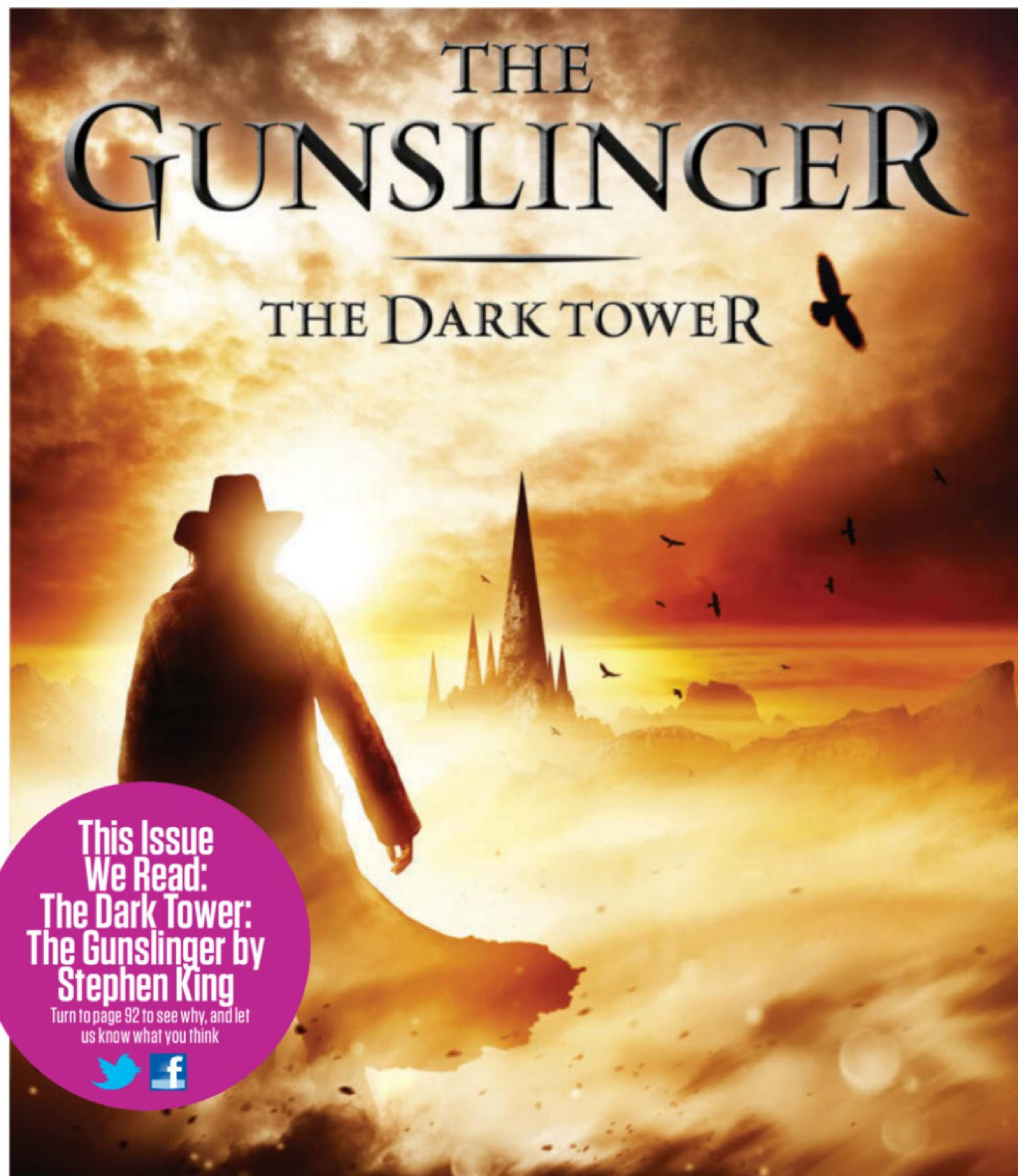


# SciFiNow Book Club

Your community for  
reading and celebrating  
fantastic fiction



Get in touch @SciFiNow /SciFiNow



This Issue  
We Read:  
The Gunslinger by  
Stephen King

Turn to page 92 to see why, and let  
us know what you think



Next  
We'll Be  
Reading:  
Snow Crash  
by Neal  
Stephenson



**1** Go and pick up *Snow Crash* by Neal Stephenson, the all-encompassing story covering politics and philosophy in which the internet is God.

**2** Follow SciFiNow on Twitter. Read and share your thoughts with the hashtag #BookClub; they might make it into the magazine!

**3** You can contribute to the Book Club discussions as much or as little as you like; the most important thing is that you have fun.

**4** Pick up issue 103 of SciFiNow to check out what we thought and learn about the history of the book and its author with our Essential Read.

## FEATURES

### 92 Essential Read: The Dark Tower

How Stephen King nearly didn't finish his mammoth fantasy epic.

### 96 Beginner's Guide: Eoin Colfer

All about the man who gave us *Artemis Fowl*.

### 106 Den Patrick

*The Boy Who Wept Blood*  
author on fantasy readers.

## REVIEWS

### 98 There Will Be Lies

### 99 The Darkest Part Of The Forest

### 99 The Boy Who Wept Blood

### 100 Half The World

### 100 The Death House

### 102 Goodhouse

### 102 The Iron Ghost

### 104 Silver Surfer: A New Dawn

### 104 The Amazing Spider-Man: The Parker Luck

### 105 Brass Sun

## THIS IS YOUR BOOK CLUB

### Your Opinions

Tell us what you've been reading on Facebook or Twitter, and we'll print it

### Your Decision

Let us know what you want to see. This is your section, so tell us what you think

### Your Reviews

Write a review of the last book you read, and it could appear on [scifinow.co.uk](http://scifinow.co.uk). Submit your review as a 300-word text file to [scifinow@imagine-publishing.co.uk](mailto:scifinow@imagine-publishing.co.uk)



# ESSENTIAL READ: THE DARK TOWER

WORDS  
MATTHEW  
HANDRAHAN

STEPHEN KING BUILT HIS UNPARALLELED SUCCESS ON A COMBINATION OF FINELY TUNED STORYTELLING AND AN INCREDIBLE WORK RATE. BUT THERE WAS ONE STORY THAT JUST WOULDN'T END – ONE THAT WOULD BECOME HIS CROWNING ACHIEVEMENT...



It was four years last September that Stephen King fans everywhere had their one tantalising glimpse

of nirvana. Universal Pictures had the rights to *The Dark Tower* and, emboldened by the huge financial rewards available to successful fantasy sagas, it decided to go big. A trilogy of films and two seasons of high-end television for ballast, with Ron Howard sitting benignly at the helm. There was even a release date for the first movie: 17 May 2013.

As you may have noticed, the first film in *The Dark Tower* trilogy was not released on 17 May 2013. Baz Luhrmann's *The Great Gatsby* was, a literary adaptation more terrifying than anything Hollywood has managed in nearly 40 years of pillaging King's brimming catalogue of stories. Yes, there are some gems in the mix, a few of which are held in the highest esteem, but for the most part adaptations of Stephen King's books are best avoided. Perhaps *The Dark Tower* would have joined *Misery*, *Carrie*, *The Shining*, *The Green Mile*, *The Shawshank Redemption* and *Stand By Me* as glorious exceptions to that dismal rule. Then again, perhaps not.

King himself was certainly aware of the ambiguous role his affiliation with Hollywood had played in his professional life. It drew attention to his work like nothing else possibly could, attracting millions of people to his stories like bugs

## SYNOPSIS



Every story has a hero and a villain, but Roland Deschain is neither one nor the other. It might be that he's both at the same time, and he might well say that this is

a necessary compromise. He is the last in a long line of gunslingers, and the last in any line. The only world Deschain has ever known is slowly dying away, but one thing keeps him moving across the demon-haunted desert: his quest to find the elusive and enigmatic Man in Black. For beyond him lies the Dark Tower, and the Dark Tower is at the centre of everything.

But the Dark Tower is also under threat, assailed by a malevolent force, the nature of which only the Man in Black knows. And so Roland Deschain journeys on, following the trail of the Man in Black, enduring the madness and hardship of these ravaged lands, bent on his quest to climb the Dark Tower and face whatever lies within its walls.



to a lit bulb. But it also tied his name to a stream of merely adequate and occasionally downright terrible movies: *Sleepwalkers*, *The Tommyknockers*, *Pet Sematary*, *Maximum Overdrive*, on and on. It was highly lucrative, of course, but it made King and his books an easier target for high-minded critics.

"I have grown into a Bestsellersaurus Rex, a big, stumbling book-beast that is loved when it shits money and hated when it tramples houses," King wrote in his 1985 essay, 'The Politics Of Limited Editions'. "I started out as a storyteller; along the way I became an economic force."

And that is key to what sets *The Dark Tower* apart. It is a sprawling and uneven work, seemingly resistant to the sort of trimming and streamlining to which huge, expensive Hollywood adaptations are forced to submit. There is none of the scalpel-sharp plotting that makes the rest of his books such tempting fodder for the movies. Indeed, that's exactly why he wrestled with it for so long, and why he came to treasure it above and beyond his other stories. *The Dark Tower* is Stephen King's most difficult book and, in a sense, also his most personal.

It started in 1970, four years before his first novel, *Carrie*, became a bestseller, and a full 12 years before the first of *The Dark Tower* novels, *The Gunslinger*, was actually published. King was hurtling

towards the end of his academic life at the University of Maine, and on the far side was the pragmatic reality of starting a family with his wife Tabitha, who was heavily pregnant with their first child. Writing was in his bones. Giving it up wasn't an option, but it was clear that the handful of short stories he'd managed to sell didn't represent a career, or even a modest income.

"During that spring semester, a sort of hush fell over my previously busy creative life," King wrote in the afterword of *The Gunslinger*'s 1982 edition. "Not a writer's block, but a sense that it was time to stop goofing around with a pick and shovel and get behind the controls of one big, great God almighty steamshovel, a sense that it was time to try and dig something big out of the sand, even if the effort turned out to be an abysmal failure."

"And so, one night in March of 1970, I found myself sitting at my old office-model Underwood with the chipped 'm' and the flying capital 'O' and writing the words that begin this story: 'The man in black fled across the desert, and the gunslinger followed.'"

Also floating around that prodigious imagination was a 19th Century poem by Robert Browning: 'Childe Roland To The Dark Tower Came.' He had studied it as a sophomore, and the enigmatic title – also the poem's closing line – had lived in his mind ever since. Crucially, the image

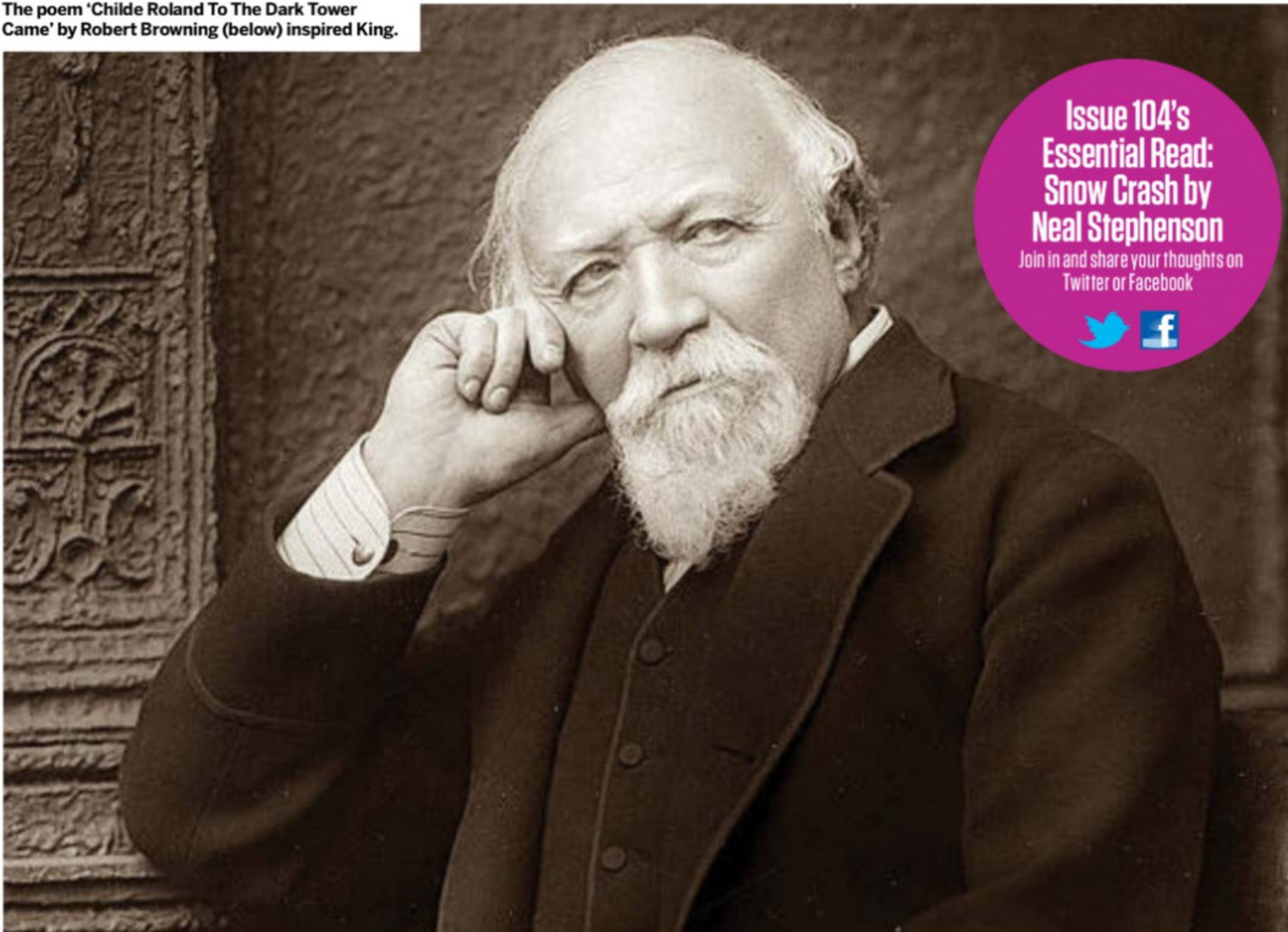
In some respects, *The Dark Tower* can be seen as King's most personal work.



of the Dark Tower, so striking and resonant, is never explained, and Browning himself claimed it had arrived, fully formed, in a dream.

"So I started off wondering: What is this tower? What does it mean?" he said in an interview with the *Castle Rock News* in 1989. "And I decided that everybody keeps a Dark Tower in their heart that they want to find. They know it's destructive, and it will probably mean the end of them, but there's that urge to make it your own or to destroy it, one or the other." ➤

The poem 'Childe Roland To The Dark Tower Came' by Robert Browning (below) inspired King.



Issue 104's  
Essential Read:  
Snow Crash by  
Neal Stephenson

Join in and share your thoughts on  
Twitter or Facebook



## 5 Reasons to read... *The Dark Tower*

**1** This is King's most ambitious work, and he's no stranger to length. *The Stand* is more than 800 pages, and most editions of *It* breeze past 1,000, but the eight volumes that comprise *The Dark Tower* eclipse them both.

**2** It is also his strangest. King is well known for his mastery of tight plotting and quick characterisation, but *The Dark Tower* stands apart: loose, rambling, wilfully idiosyncratic, and all the more memorable as a result.

**3** The first book is good, but it's only the beginning. That may sound obvious, but King is no great fan of *The Gunslinger*, and yet he believes *The Dark Tower* to be among his finest achievements. Make it to *The Drawing Of The Three*, and you'll find out why.

**4** It is the key to King's entire body of work. Characters, locations and themes from other King novels appear throughout *The Dark Tower*, and vice versa. Google 'The Dark Tower Connections' and tumble down the rabbit hole.

**5** This may well be your last chance to know *The Dark Tower* in its original form. King has spoken on numerous occasions about his desire to rewrite the books as one long novel. With his work rate, we wouldn't bet against it.



# Where Have I Seen This Before?

## BUILDING BIGGER WORLDS

### JRR TOLKIEN ▶

It will come as no surprise to find the *Lord Of The Rings* author's name mentioned in relation to a work of epic fantasy, but *The Two Towers* is one of two vital touchstones in King's conception of *The Dark Tower*. The desire to create a world of real scale and sweep was instilled in him the moment he finished the *Rings* books in the late Sixties.

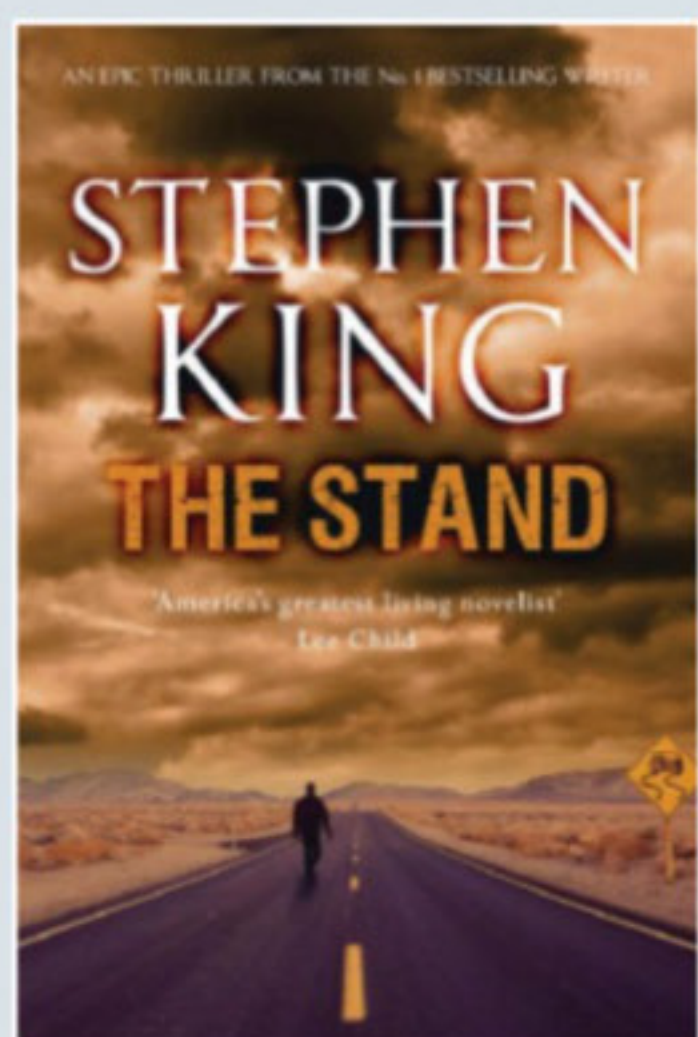


### ◀ THE GOOD, THE BAD AND THE UGLY

The other part of that equation came from Sergio Leone, whose 1966 spaghetti western masterpiece had a profound effect on King. The landscapes were so vivid and grand that they skirted close to absurdity, and there was something about Clint Eastwood's taciturn protagonist that resonated deep within him. King had found his Gunslinger.

### THE STAND ▶

*The Dark Tower* would turn out to be King's most ambitious work, but he never truly believed that he would ever reach its conclusion. In fact, he saw the 1978 novel *The Stand* as his first credible attempt at emulating Tolkien, and so it was: an 800-page, Americana-soaked riff on *The Lord Of The Rings'* epic journey, and a stone-cold classic to boot.



### FIREFLY ▲

Stephen King was correct in his assumption that Western iconography would make a fine backdrop for horror-tinged fantasy. Joss Whedon hit upon a similarly rich creative seam with *Firefly*, which leaned even more heavily into the tradition of Western cinema to create one of the most riotously entertaining TV shows of the last 20 years.

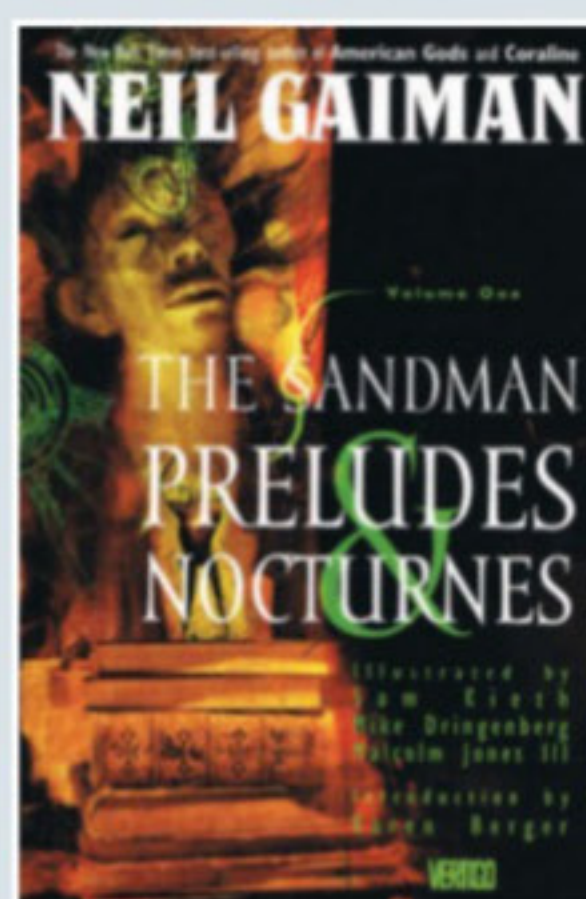


### ◀ THE TALISMAN

This was the first joint project from Stephen King and Peter Straub, whose wonderful *Ghost Story* is among King's favourite horror novels. Together, they formed a kind of literary Crosby Still and Nash, and *The Talisman* was a major publishing event. The result has deep links to *The Dark Tower*, and bears comparison to any book in the series.

### THE SANDMAN ▶

To explain why *The Dark Tower* is so reminiscent of Neil Gaiman's seminal comic series would be to spoil the remarkable twists that King introduces in the later books, but there is common ground evident between the two series from the start. Like *The Sandman*, *The Dark Tower* is self-aware, highly literate and steeped in stories and culture from the ancient world to the present day.



➤ So King had his opening line, his protagonist's name and what basically amounts to his vocation, and he had the focus of Roland's journey, whatever that actually proved to be. And yet there were two more ingredients to this strange brew: one vague, one specific, both essential.

The first was sheer ambition; to create a work that captured the epic sense of Browning's poem, or of Tolkien's *The Lord Of The Rings*. In his private moments, he imagined *The Dark Tower* becoming the "longest popular novel in history" – a notion he later described as distinctly American. The second came to him in a movie theatre, where an astonished King was assailed by Sergio Leone's colour-drenched landscapes and Clint Eastwood's magnetic, taciturn menace. *The Good, The Bad And The Ugly*, he thought, had the atmosphere and texture that he wanted for *The Dark Tower*. Tolkien had the scope and the magic. When he got home later that night, he started writing.

***The Dark Tower: The Gunslinger*** first appeared as a series of five short stories, published in *The Magazine Of Fantasy And Science Fiction* between October 1978 and November 1981. King had never intended to sell any of them, but with his stock rising after the publication of *Carrie*, *Salem's Lot* and *The Shining*, his agent insisted that they see the light of day. And no sooner had the final story, 'The Gunslinger And The Dark Man', hit the magazine racks, King was courting offers to collect them in a single volume. He consented, and in 1982 a beautifully illustrated edition of *The Gunslinger* was published in a very limited run. If you have one of those in your possession today you could put a child through college with the proceeds, but at the time King saw *The Dark Tower* as for him and him alone. It wasn't like his other books, which were all based in recognisable reality, and it was the start of something so large he had no idea how to tame it and bring it under his control. He didn't think people would want to read it, and was more than a little concerned of what they might think if they did.

But a Bestsellasaurus Rex can't outrun its followers, and once *The Dark Tower: The Gunslinger* appeared in the ad column for 1984's *Pet Sematary*, the requests for a mass-market paperback edition began rolling in – from death-row inmates, mortally afflicted old ladies, and just about anyone who had read a Stephen King book and could hold a pen. He had no choice but to relent, and all of a sudden it became clear that he had a Dark Tower of his very own, one he would have to pursue though he wasn't quite sure which road to take. For King, writing had always felt like



archaeology, not so much inventing stories as unearthing them and dusting them down. That's how it would work with *The Dark Tower*.

"I don't work from an outline, or anything like that," he said in a 1991 interview with *Writer's Digest* just after the publication of the third novel, *The Waste Lands*. "On the *Dark Tower* series... the first one was written when I was 22, and the most recent one was written

when I was 42. That's 20 years later and all the connections are still there, they happen effortlessly.

"Believe me, I remember writing the first book and I was not planning (sequels). It's just that the proper connections are there, because the story exists. Only sometimes you get a little pot out of the ground, and that's like a short story. Sometimes you get a bigger pot, which is like a novella. Sometimes you get a building, which is like a novel. In the case of *The Dark Tower*, it's like excavating this huge fucking buried city that's down there. And I'll never live to do it all."

If you're aware of the details of Stephen King's life, you'll understand the disquietingly prophetic tone to that


statement. In 1999, King was out on his daily walk when a van hit him at full speed, its driver distracted by an errant dog attempting to break into his cool-box. The injuries were extensive, breaking every bone in the right side of his body. He was lucky to survive at all, and even more so to come through it without the need to amputate one of his mangled limbs. On the long road to recovery, one of King's friends confided what he felt when he first heard

flesh is heir. I knew I was going to be 60, maybe even 70. And I wanted to finish my story before the bad Patrol Boy came for the last time."

The eighth volume of *The Dark Tower* was published in April 2012, bringing the saga to its apparent end. Indeed, at 4,500 pages from beginning to end, King may even have achieved his youthful ambition of creating the "longest popular novel in history."

But that might hold the key to an expected final chapter. From the beginning, King envisioned the series as one long story, and

if he can carve a thick enough slice of the time he has left, he now intends to return to those original books and rewrite them as one, vast unbroken tome. For King, it seems, the story of *The Dark Tower* is never quite over.

"I have written enough novels and short stories to fill a solar system of the imagination," King wrote in the afterword to *Wizard And Glass*. "But Roland's story is my Jupiter, a planet that dwarfs all the others. A place of strange atmosphere, crazy landscape, and savage gravitational pull." 

## "I HAVE WRITTEN ENOUGH STORIES TO FILL A SOLAR SYSTEM OF THE IMAGINATION, BUT ROLAND'S STORY IS MY JUPITER" STEPHEN KING

about the accident: "Man, we just started shaking our heads and saying, 'There goes the Tower, it's tilting, it's falling, ahhh... he'll never finish it now.'"

But that friend was wrong. As King recovered, so too did his will to write, and he had only one story on his mind. "I decided the time had come to finish Roland's story," he wrote in his essay, 'On Being Nineteen'. 'I pushed everything else aside and set to work on the final three books.

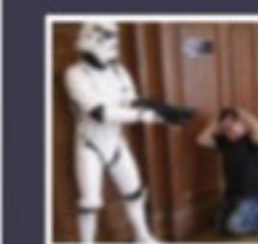
"I knew by then I was no longer 19, nor exempt from any of the ills to which the

*The Dark Tower* lived on in the form of the comics series from Dark Horse.



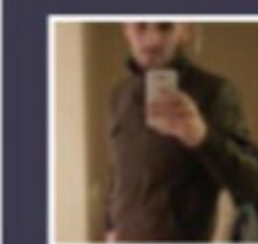
## Your Take On The Classic

WHAT YOU THOUGHT @SCIFINOW



#BookClub" @whiskeyrich

"I loved it, such a great series of books! *Wizard And Glass* was my favourite.



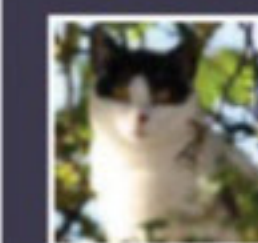
#TheDarkTower #BookClub" @jonquil\_snow

"Loved the whole series, but *The Gunslinger* remains the best!!



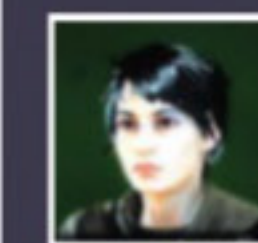
and enjoyed them immensely. A good mix of fantasy and western" @RichardAYoung

"#BookClub I have read all of the *Dark Tower* series by @StephenKing



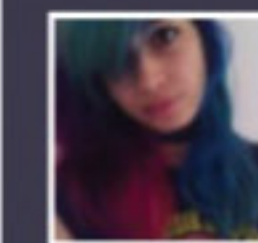
though. :-)" @TanjaWho

"Excellent choice! I loved that series a lot. Been a couple of years since I read them



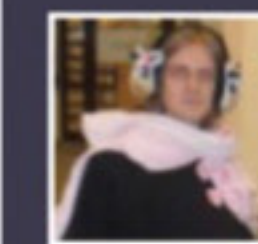
@MsCrisis

"Loved it. Read it all a few times! One of my favourites. #BookClub"



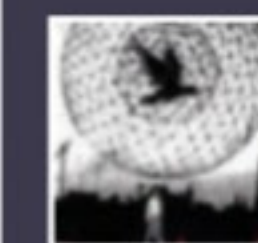
too slow. King doesn't do epic well. #BookClub" @Steppenfreak

"Up to *The Wolves Of Calla* now. Loved *Gunslinger* but the rest got a bit



book three is where it really takes off. #BookClub" @PanelsAndPixels

"I absolutely love it! I've seen a few people burn out during the first two books tho,



that the series went off the boil #BookClub" @Larbolreland

"Loved books 1-3, esp book 2 which is one of the finest books I've ever read.

What do you think? Let us know on Twitter or Facebook



# A BEGINNER'S GUIDE TO EOIN COLFER

**Get to grips with a titan of children's sci-fi**

WORDS POPPY-JAY PALMER

**A**s a writer/former primary school teacher, Eoin Colfer seems to have developed the brain of a boffin, but the mind of a very bright child. This combination has led to him spewing out book after best-selling book over the last decade and a half, while captivating readers of all ages with his wisecracks, imagination and storytelling talent.

Easily Colfer's most popular work is the *Artemis Fowl* series. The eight books earned him a plethora of writing awards, along with worldwide recognition. The series tells the tale of child genius and criminal mastermind Artemis Fowl and his scrapes and dealings with various magical beings, and are must-reads for any fan of the Irish author. The storylines are fast-paced and the writing smart and funny, and even though they are targeted at children and young adults, Colfer has managed to score legions of non-children and old adult fans too.

But Colfer's stories don't stop at children's books. More recently, he's been dabbling in adult fiction, producing dark and violent novels like *Plugged* and *Screwed*. Colfer is a long-time fan of humourist Douglas Adams, and in 2008 he was commissioned to write the sixth book in the *Hitchhiker's Guide To The Galaxy* series, *And Another Thing...* to celebrate the anniversary of the first book. At first, Colfer spoke of "semi-outrage" at the idea of another author contributing to Adams' work, but eventually he decided it was a great opportunity to work with characters he'd loved for years and carry on the legacy.

Colfer continues to write, and likely won't be stopping in the near future. He has said, "I will keep writing until people stop reading or I run out of ideas. Hopefully neither of these will happen any time soon."

**"I WILL KEEP WRITING UNTIL PEOPLE STOP READING OR I RUN OUT OF IDEAS"**

EOIN COLFER

**Which author would you like to see tackled next?**

Let us know on Twitter or Facebook



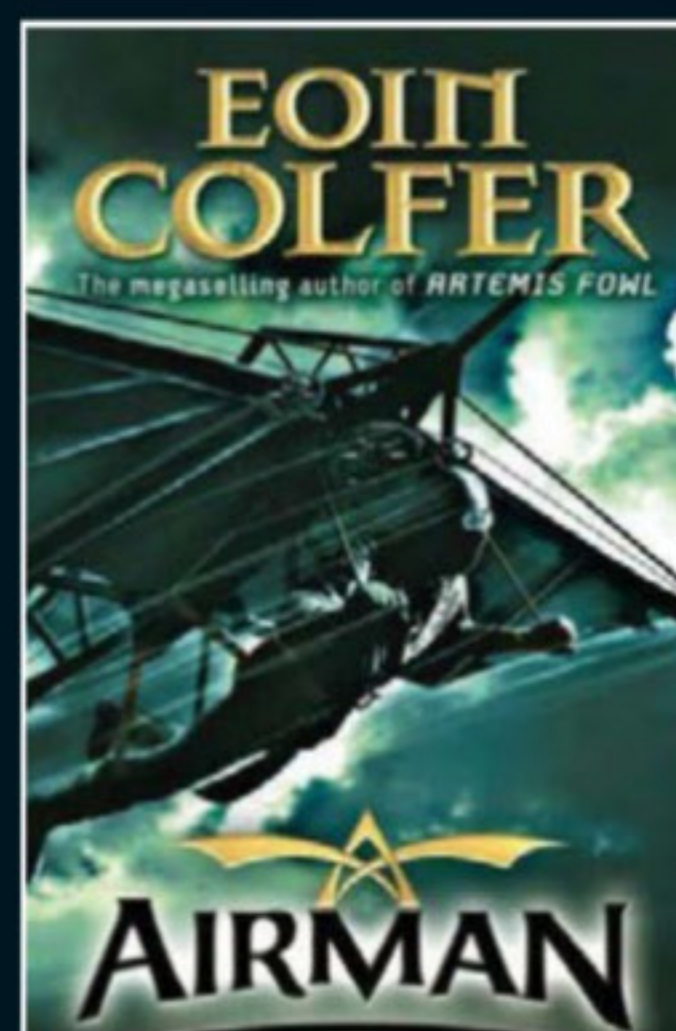
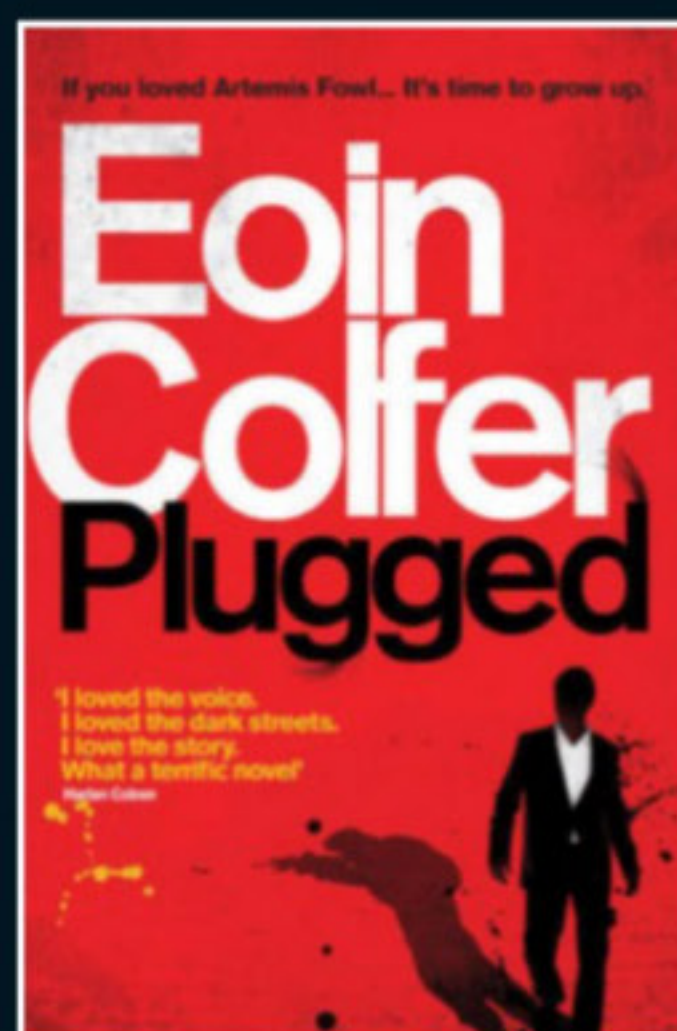
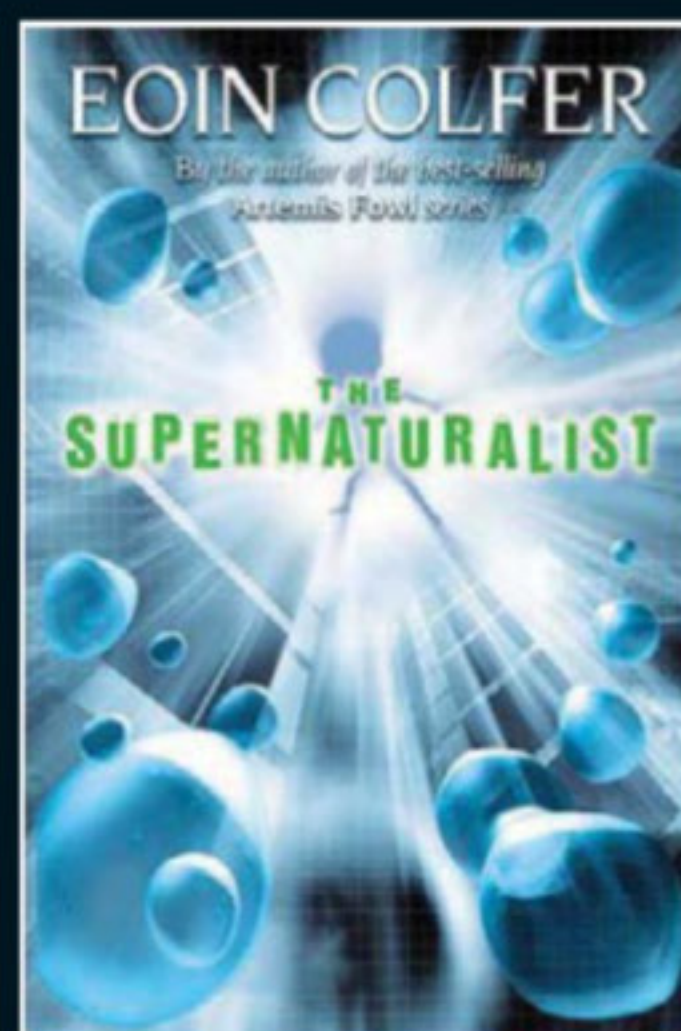
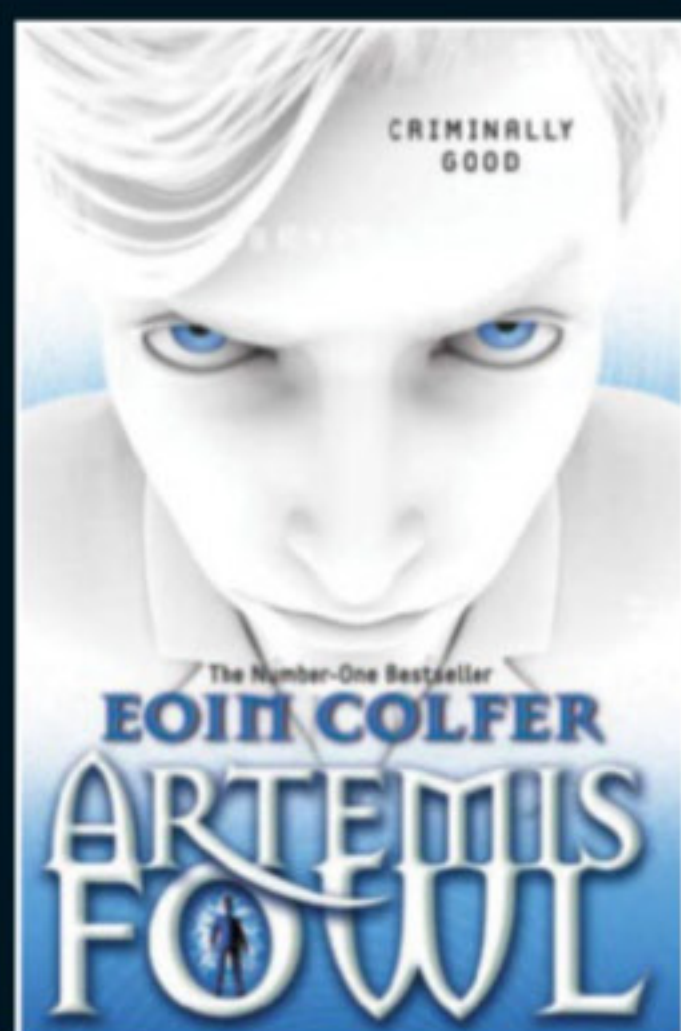
© Rex



Eoin Colfer wrote the sixth *Hitchhiker's* novel, *And Another Thing...*



Colfer with the cast of the TV adaptation of his novel *Half Moon Investigations*.



## Boy genius

Like *Die Hard* with fairies

**ARTEMIS FOWL**  
Publisher: Viking Press  
Published: 2001  
Price: £6.99

Artemis Fowl is a 12-year-old boy genius. He also happens to be a criminal mastermind in possession of no

moral compass whatsoever. As part of a 'get rich quick' scheme, Fowl decides to kidnap a fairy and hold it for ransom. With help from his butler Butler, he tracks an alcoholic sprite to Ho Chi Minh City to carry out his dastardly plan. Though you would likely find *Artemis Fowl* in the children's section, it's still worth checking out. Colfer's dry wit and flair for the fantastical make for an exciting and imaginative read.



"Artemis Fowl was fresh and funny. It re-wrote the rule book.  
#BookClub"  
@chwarwick1

## Parental challenge

Take me down to Satellite City

**THE SUPERNATURALIST**  
Publisher: Puffin  
Published: 2004  
Price: £6.99

Since Cosmo Hill's parents apparently abandoned him, he has been one of hundreds of children living

at the Clarissa Frayne Institute for Parentally Challenged Boys. But as the institute's residents are used as test subjects for the latest pharmaceuticals, the age expectancy is 15. Cosmo realises that his only options are either to escape or die. Deciding that he wants to live past his teen years, Cosmo makes his escape and soon gets swept up in a new life of technology and the supernatural in Satellite City.



"Read it a long time ago, when it was first published. I remember liking it, great ideas, very inventive. #BookClub"  
@dept42

## Hairy situations

Sex, thugs and rock and roll

**PLUGGED**  
Publisher: Headline Publishing Group  
Published: 2011  
Price: £6.99

Colfer left his usual market completely alone with the Daniel McEvoy crime series. The first book, *Plugged*, is centred on the life of McEvoy and his unfortunate ability to attract trouble. McEvoy is an ex-Irish Army sergeant who served tours and carries shrapnel in his back. Since settling into civilian life and getting a job as a bouncer at a backstreet casino, McEvoy's main concern has been a hair-transplant procedure. But that all changes when an ex-girlfriend is murdered and he gets swept up by the thug life.



"I enjoyed it once I got used to it not being remotely like *Artemis Fowl*!  
#BookClub"  
@lynmcgrath

## Prison break

That magnificent man in his flying machine

**AIRMAN**  
Publisher: Hyperion  
Published: 2008  
Price: £6.99

A terrifying skydiving experience and a childhood observation that the Saltee

Islands would make a good prison are what inspired Colfer to write this standalone historical fantasy novel. Conor Broekhart was born in a hot-air balloon during a forced landing at the Paris World's Fair. Conor's family moves to the sovereign Saltee Islands off the Irish coast, and he finds himself fascinated with aviation and building a flying machine. But after being framed for treason, he must use his skills to break out of the island's prison, Little Saltee.



"I really enjoyed reading *Airman* – it is a brilliant adventure yarn!  
#BookClub"  
@mattlibrarian

## Hitchhiking on...

So long and thanks for all the fish

**AND ANOTHER THING...**  
Publisher: Penguin Books  
Published: 2009  
Price: £7.99

*And Another Thing...* picks up directly where Douglas Adams' *Mostly Harmless* left off, with Arthur, Ford, Trillian and

Random in Club Beta when the Vogons are about to destroy the Earth. Colfer treats the characters with respect and imitates Adams' famous writing style, but the sixth of the trilogy of five is an acquired taste: many fans of *Hitchhiker's Guide* are happy that the bleak ending finally got a more cheerful resolve, as was Adams' intention, but others believed that the series was already complete.

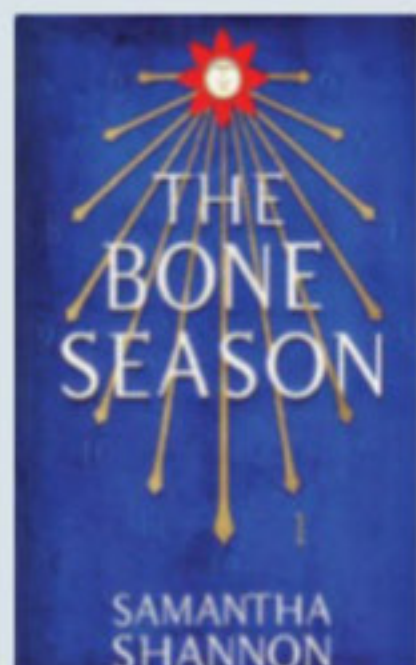


"His characterisation of Zaphod was good but I was disappointed that it wasn't more Arthur-centric. #BookClub"  
@PaulieRR



## Your Five Teen Rebels

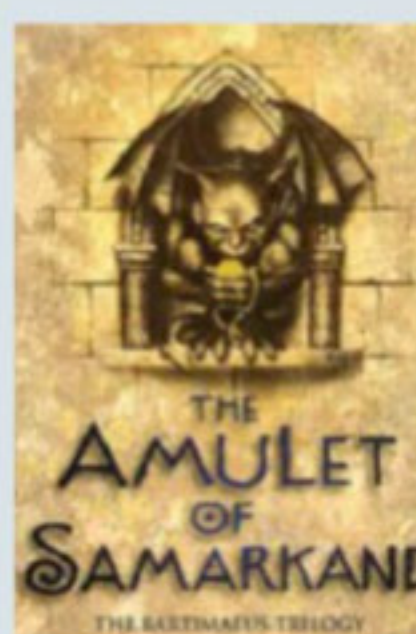
CHOOSE YOUR TOP FIVE  
@SCIFINOW ON TWITTER



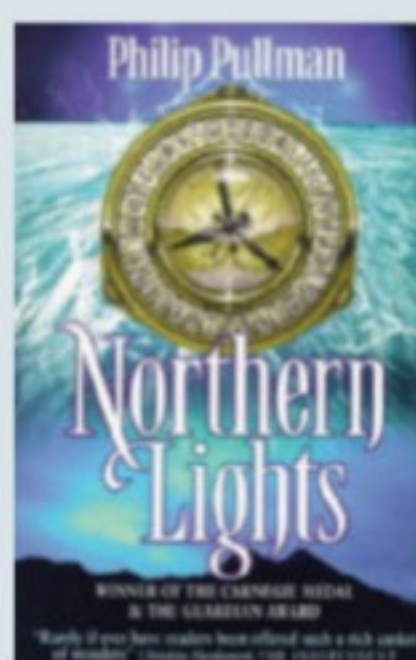
**1. Paige Mahoney**  
**The Bone Season**  
"Paige in *The Bone Season*. It takes real guts to take on big, bad voyants from the aether. #BookClub"  
@PasmineJalmer



**2. Celaena Sardothien**  
**Throne Of Glass**  
"Celaena (Aelin) from *Throne Of Glass*. She's such a badass female that would do anything for the ones she loves. #BookClub"  
@zcollins1994



**3. Bartimaeus**  
**The Amulet Of Samarkand**  
"Although he is rebellious he comes good in the end. #BookClub"  
@skygamestar



**4. Lyra Belacqua**  
**His Dark Materials**  
"She's fiery, brave and loveable, and her soul animal is a pine marten! #BookClub"  
@martang66



**5. Meg Murry**  
**A Wind In The Door**  
"Meg from *A Wind In The Door*, railing against the system to save her brother. #BookClub"  
@mamacrow

**Details** Author: Nick Lake Publisher: Bloomsbury Price: £12.99 Released: Out now

# THERE WILL BE LIES

Trust no-one

**Most teenagers go** through a phase of hating their parents. 17-year-old Shelby probably has better reason to rebel than most of them, though: her mother is so overly protective that she's kept her at home for her entire life, never allowed out to go to school, make friends or do anything a normal kid might want to do. But Shelby doesn't know any different. If it wasn't for a freak car accident, she might never have managed to break free of her mother's love.

Breaking her leg sets in motion a series of events that changes Shelby's

life forever – because, as it turns out, her mother isn't really her mother. Soon, her identity crisis leads her into a weird world of social workers and trickster gods.

There are two parallel universes competing in *There Will Be Lies*. There's the everyday world, and there's The Dreaming, a kind of fairy-tale land that Shelby escapes into whenever her real life becomes too stressful. There, she's guided by Coyote, the untrustworthy figure from Native American mythology, as she sets out on a quest to defeat the

evil Crone and save the Child (plus the rest of the world).

The thing is, it's clear right from the beginning that *The Dreaming* is pretty much exactly what the name suggests – a dream. Shelby might take almost the entire book to figure out who the Child she has to rescue is and who the Crone really represents, but any half-awake reader will catch on as soon as the quest is explained to them. There's no real mystery here, at least not for us; all we can do is turn the pages and wait for Shelby to work through it all in her own time.

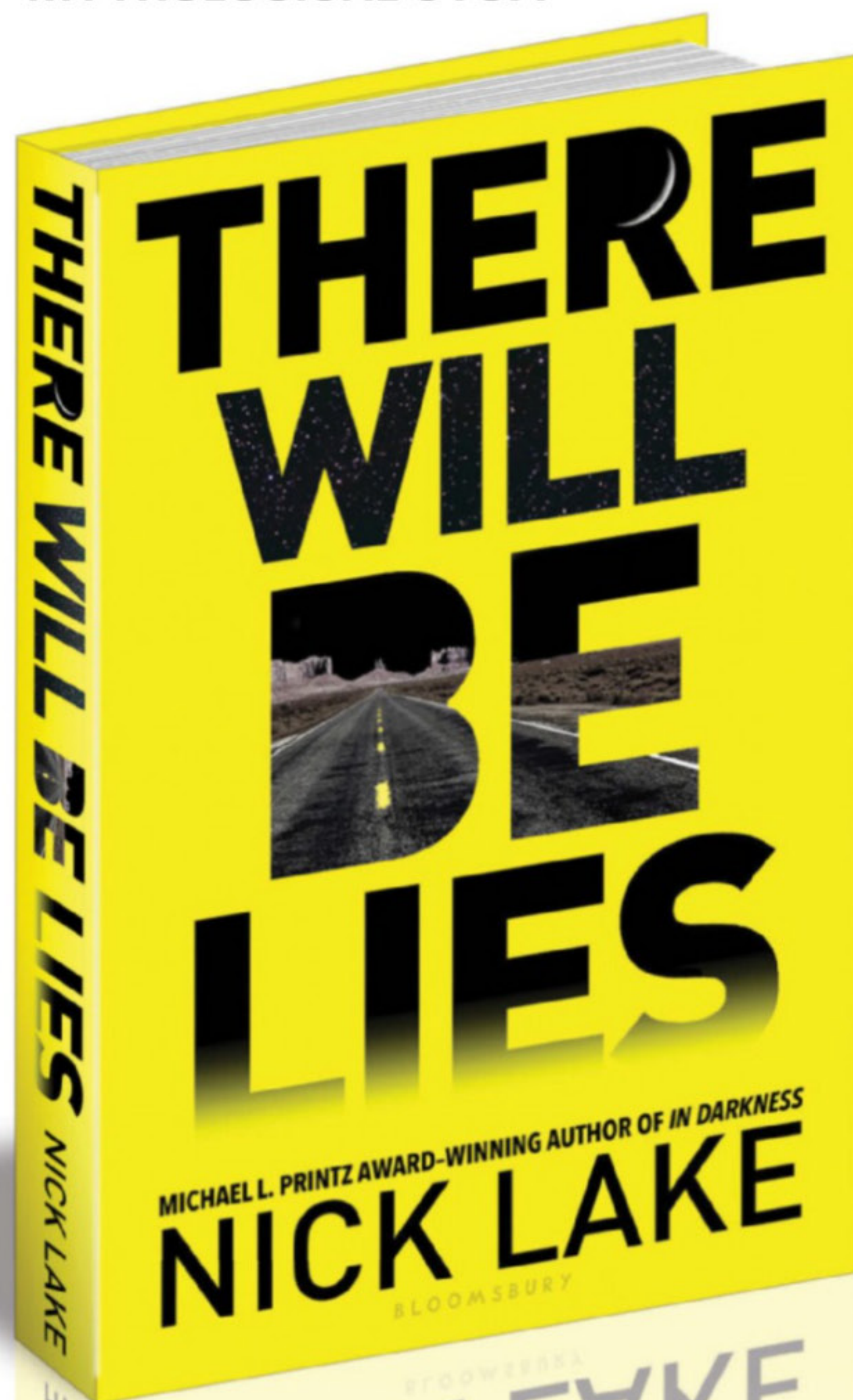
In fairness, she's going through a lot, even without the mythological stuff. The book's written in the first person, and though the voice isn't always convincingly that of a real teenage girl – and the internet-influenced slang will age pretty badly – it means we get an insight into a character working through a really complex dilemma. Her magical counterpart might have a fairly straightforward quest to complete, but for the real-world Shelby, things are far more complicated.

What also sets Shelby apart from other YA heroines is that she's deaf, which means her perspective on the world is slightly different from what you might get elsewhere. Her condition isn't used to make her a victim either, which is pretty commendable. It also doesn't significantly slow her down, since she's an expert lip-reader, which lets her understand most of what's going on around her, even if the new people she meets can't or won't learn to understand her sign language.

Readers in search of a magical adventure that actually involves magic might be disappointed with the way *There Will Be Lies* wraps up, and as a thriller it doesn't entirely work, since the stakes are mostly emotional. But it's a book that handles the themes of identity and love smartly, and by the end, if you let it, it might even make you tear up a bit. If nothing else, it'll almost certainly make you grateful for your own parents.

Sarah Dobbs

**VERDICT** ★★★★★



**IF YOU LIKE THIS TRY...**  
**Among Others**  
Jo Walton  
A Welsh-flavoured take on similar themes, as a teenage girl turns to magic to deal with her mother.



**Details** Author: Holly Black Publisher: Indigo Price: £11.99 Released: 5 February

# THE DARKEST PART OF THE FOREST

If you go down to the woods today...

Despite a scattered first few chapters focusing on angsty teens, *The Darkest Part Of The Forest* soon embraces more exciting fare: the magical folk that live in the forest of Fairfold getting increasingly violent towards their human neighbours. Enter Hazel, a tinted lip balm-wearing teen who likes to kiss boys and not much

else, or so it seems. But Hazel has dreams of being a knight, fighting back the darkness in the woods, though it takes a while to believe it from the melodrama surrounding all the kissing, which we wish had taken a back seat to the action. It's one of those cases of characters talking too much about who they are instead of showing us.

It's a shame, because there are a lot of interesting stories here – a gay character struggling with a magical gift, a half-Faerie boy conflicted in his identity – but too much time is spent in conversation or memories. Some of the strongest of these, primarily in relation to childhood and growing up, are engaging, but Hazel herself seems one-dimensional, and it's only through having others describe her as wild and strong that we get to know what we're supposed to think of her. While the intent was clearly to build up the character over the course of the story, with the reader being needlessly drip-fed secrets, there's just not enough realistic

substance to hold her conflicting characteristics together.

It's all the more disappointing because the action-based scenes are vivid and memorable. Although jarring at first, the combination of modern-day life and folk tales is convincing due to the several unnerving little ways that this town has adapted to living so close to these tricky creatures. The darker, magical sections are also enchanting and eerie, but within this carefully constructed world, the characters spend far too long having unrealistic conversations and keeping unnecessary secrets. It fares better upon a second reading, but ultimately the frustrating pace and rushed characterisation let this one down.

Rebecca Richards

**VERDICT** ★★☆☆☆



IF YOU LIKE THIS TRY...

**Alanna: The First Adventure**  
Tamora Pierce  
The first in the excellently written fantasy series about a teenage girl who wants to be a knight.



Author: Den Patrick Publisher: Gollancz Publishing Price: £16.99 Released: Out now

# THE BOY WHO WEPT BLOOD

Assassin's read

This is perhaps not the sequel some fans of *The Erebus Sequence* were expecting. Set ten years after *The Boy With The Porcelain Blade*, Lucien, the hero of the first book, is gone. This time around, our point-of-view character is Lucien's protégé Dino, who didn't add a lot to the first book except a smart mouth and an extra blade in a battle. However, Patrick fleshes out the character by forcing the swordsman to make some difficult choices while romping across moonlit rooftops.

After the revelations of book one, Dino's sister, Anea, rules as queen, but is trying to bring democracy to Landfall. When aristocratic families conspire against her to protect their

privilege, Dino is forced to compromise his chivalry and consider how far he is willing to go to protect the ones he loves.

Dino is no longer the poor imitation of Lucien he was in *The Porcelain Blade*, but an intricate character with his own flaws and virtues. *The Boy Who Wept Blood* remains in the shadow of the first book. In a mish-mash of genres, *The Porcelain Blade* mixed the tale of a bloody coup in a baroque fantasy world, a deranged king breeding mutants in his dungeon, and an Oedipal love story about a hero longing for a quasi-sister, mother-figure. In contrast, neither the political conspiracies nor the overly familiar tragedy of closeted gay lovers ever feels as



daring. Still, the horror fantasy that sits beneath the surface continues to fester, providing plot twists and shocks that will sustain for another book.

Jack Parsons

**VERDICT** ★★★★★



IF YOU LIKE THIS TRY...

**The Boy With The Porcelain Blade**  
Den Patrick  
The brooding witchling Lucien discovers disturbing secrets.

## YOUR READS

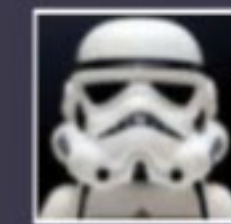
What you lot have been reading this month



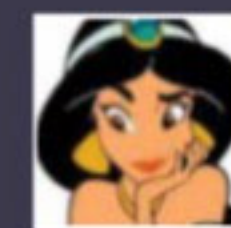
"I'm reading *Witches In Red* by Bard Hendee. 3 chapters into the book. #BookClub"  
@sailornor



"*Indiana Jones And The White Witch*. 25 pages in but pretty good thus far. #BookClub"  
@TheScoobyDoom



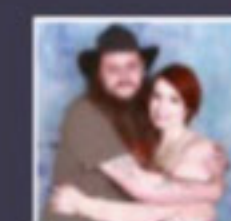
"*A Feast For Crows*, bit of a change of pace from the previous #GameOfThrones novels but still fantastic! #WinterIsComing #BookClub"  
@acesolo5



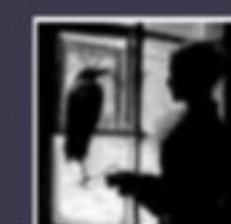
"*Salute The Dark*, 4th book in the *Shadows Of The Apt* series by Adrian Tchaikovsky. Absolutely stunning & amazing fight scenes. #BookClub"  
@PasmineJalmer



"I've decided to start reading the HP series (bit late I know) onto the 2nd one, great to see what wasn't in the films! #BookClub"  
@LucyoBailey



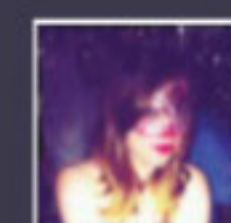
"Just started the Marvel *Civil War* comics from the beginning, pretty good so far. #BookClub"  
@quidditysea



"Just about to start *The Castle Of Otranto* by Horace Walpole. Grandpa of Gothic, I've read it before, but it's hard work. #BookClub"  
@TheCrowLady



"*Name Of The Wind*. Early days, but it feels good. #BookClub"  
@HamSpanner



"Just read the first issue of *Bitch Planet* by @kellysue and @val\_delandro can not recommend enough as I always read volumes! #BookClub"  
@Cascararogue



"May have bought all the Richard Castle books that were on Kindle daily deal last week. 6 books for £6, though? Bargain. #BookClub"  
@yoritomo\_reiko



"*The Three Body Problem* by Cixin Liu. Awful things happening in the Cultural Revolution :) #BookClub"  
@bensen\_m

Tell us what you're reading on Twitter or Facebook





**60 SECONDS WITH**

# Stephen Lawhead



**How does it feel to have completed the *Bright Empires* series with *The Fatal Tree*?**

It feels great, sort of like successfully landing a jumbo jet after you've taken it around the world a couple times – and maybe with the red fuel light flashing.

**How would you pitch it to a first-time reader?**

Not steam punk – maybe atomic punk? It's a treasure hunt, a caper, and a chase adventure, so that's fairly easy to understand – fairly traditional. But I'm drawing on the latest observations and philosophies of quantum physics, and the multiverse is where it all takes place. I hope it will engage committed SF readers, but others should be able to come on board too. There are no space ships, ray guns or alien life forms chomping on the scenery. But there are some important gadgets, so that's good. *Bright Empires* could possibly be called 'SF for the SF intolerant.'

**"IT'S A TREASURE HUNT AND CHASE ADVENTURE"**

**Is it important for science fiction writers to have an interest in the latest advances?**

My interest in physics goes back to my high school and college days. When my wife and I lived in Chicago, I became friends with a physicist who worked at the Fermi Nuclear Accelerator. He took me to the lab on occasion to show me what they were doing and how everything worked – and how anyone with a curious mind could explore the physical world.

SF writers have a special obligation to stay current – I don't see how you can avoid it. Because your readers are staying current, and they will demand it of you.

**Do you consider yourself a genre author?**

It's not something I spend a lot of time thinking about. I tend to think of myself more as a storyteller, and it just so happens

that most of my stories fall into one category or another. I don't care which shelf my books are on, just so long as they're in the shop!

Stephen Lawhead's *Bright Empires* series is available now, published by Lion Fiction.



**Details** Author: Joe Abercrombie Publisher: Harper Voyager Price: £12.99 Released: 12 February

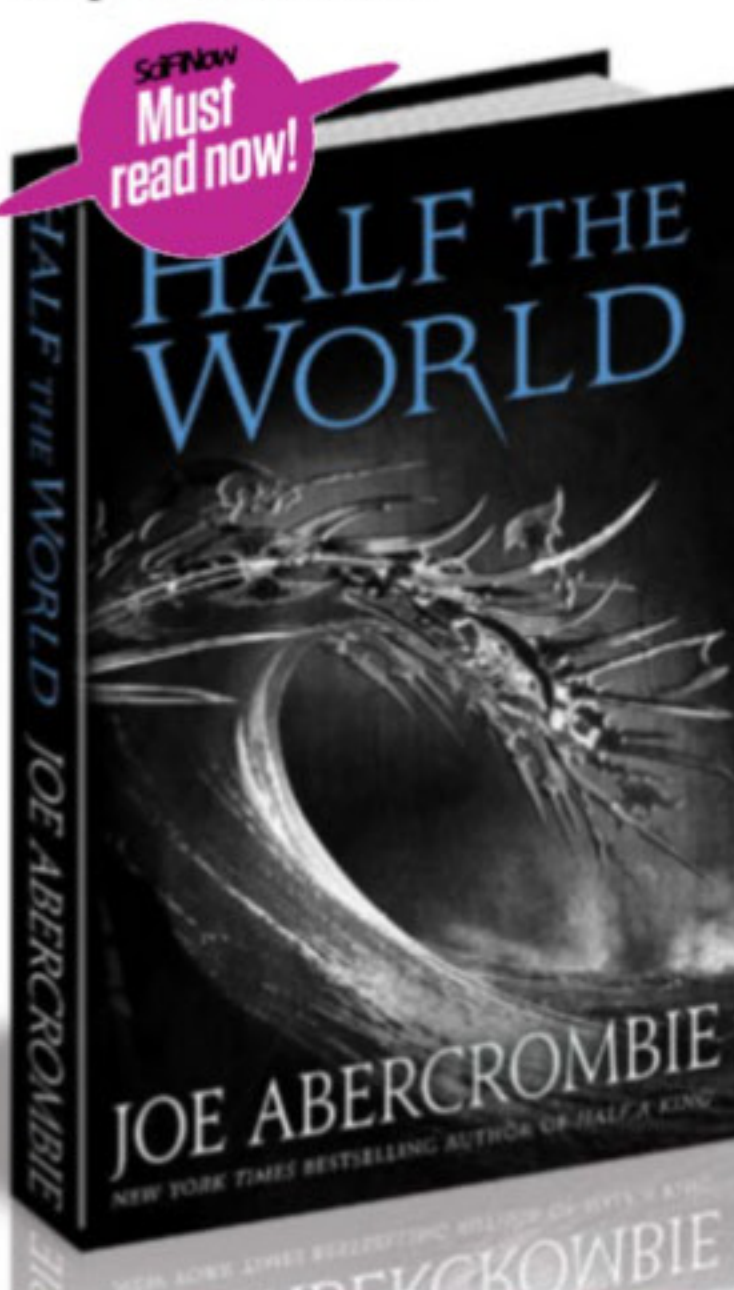
# HALF THE WORLD Stuck in the middle

**Having already proven** his capacity for producing hard-bitten fantasy epics via his *First Law* series, Joe Abercrombie sets his eye on a slightly younger target audience here with *Half The World*, the second book in the *Shattered Sea* trilogy. Anyone expecting him to dumb down or cater more towards this demographic will be surprised, however.

Kicking off a few years after the events of *Half A King* – during which the malformed but cunning Prince Yarvi took back the crown that was taken from him, only to give it up to return to the priesthood – Yarvi remains an important part of the action, only this time he takes a step back in favour of two new narrators: disgraced warriors-in-training Thorn Bathu and Brand.

characters exhibit less moral shades than those in Abercrombie's earlier novels, although there's a brilliant fusion of old and new. It could be argued that there's perhaps too many of them, but it's likely that the final book will take care of this.

This is easily as compulsive as his earlier novels – even if he does sometimes appear to forget himself and include elements that




**"THIS IS EASILY AS COMPULSIVE AS HIS EARLIER NOVELS"**

With the nation of Gettland facing the prospect of war, Yarvi takes the two, along with a rag-tag band of warriors and criminals, on a quest along the Shattered Sea in search of allies – although things don't exactly go as foreseen.

The rise in prominence of *Game Of Thrones* has coincided with gritty fantasy becoming very much in vogue, and *Half The World* rides the crest of this wave. This being aimed at younger readers, the

might give younger readers food for thought. While events occasionally take a turn for the predictable, this is balanced out by enough twists to render it a worthy sequel.

**Steve Wright**  
**VERDICT** ★★★★★

**IF YOU LIKE THIS TRY...**  
 **Assassin's Apprentice**  
**Robin Hobb**  
The first in the *Realm Of The Elderlings* saga sets the tone for a classic initial trilogy.

**Details** Author: Sarah Pinborough Publisher: Gollancz Price: £14.99 Released: Out now

# THE DEATH HOUSE Just kids

**Sarah Pinborough follows** her gleeful adult fairy-tale trilogy with this hugely affecting story of childhood lost that has more in common with her beautifully mournful novella *The Language Of Dying*.

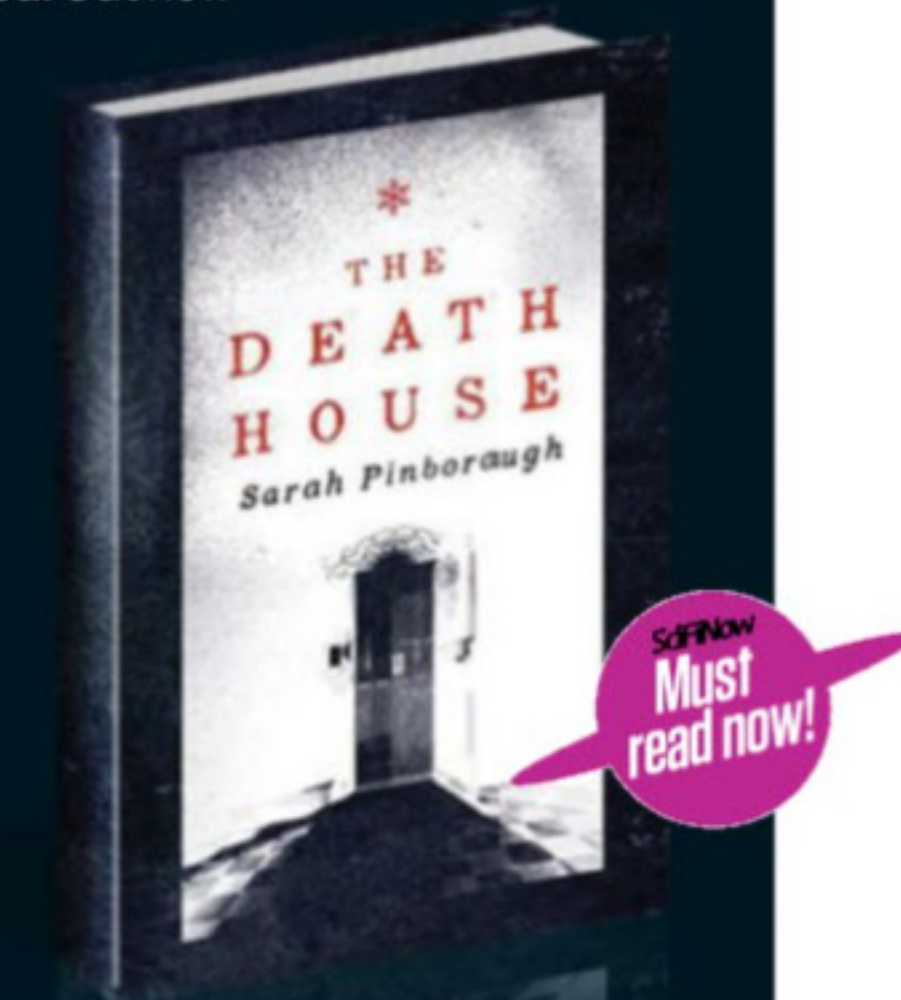
*The Death House* is told from the perspective of Toby, a teenager living in an isolated schoolhouse with no hope of ever leaving. He and the other children suffer from a fatal illness that has no cure – all there is to do is wait for their inevitable death.

Toby has settled into disaffection and a role as dorm leader, but when the beautiful, spirited Clara arrives, he finds his defences being dismantled.

Pinborough creates the cold, claustrophobic atmosphere


of a boarding school, where the authority figures have a vested interest in not caring about their charges. The fate that is looming over each of the children gives their individual struggles potency. Whether it's establishing yourself as top dog or finding comfort in religion, each child looks for a way to distract themselves from what they know is coming.

Toby makes for a compelling protagonist. He realises that his attempts to remain distant have failed, especially when Clara arrives. Their blossoming relationship is written with wit and warmth as his awkward resolve to not get close to anybody crumbles in the face of someone he can't help but care for.



*The Death House* is shocking and gripping, albeit ultimately hopeful and utterly moving, and it's Pinborough's finest novel to date.

**Jonathan Hatfull**  
**VERDICT** ★★★★★

**IF YOU LIKE THIS TRY...**  
 **Never Let Me Go**  
**Kazuo Ishiguro**  
Kathy, Tommy and Ruth discover the truth of their existence.



# HALO 5

G U A R D I A N S

MULTIPLAYER BETA: 27/12/2014 – 18/01/2015

Be among the first to experience a brand new generation of Halo multiplayer in the Halo 5: Guardians Multiplayer Beta, starting on December 27, 2014. Gear up for the Guardians beta by unlocking exclusive content in The Master Chief Collection and Halo: Nightfall.

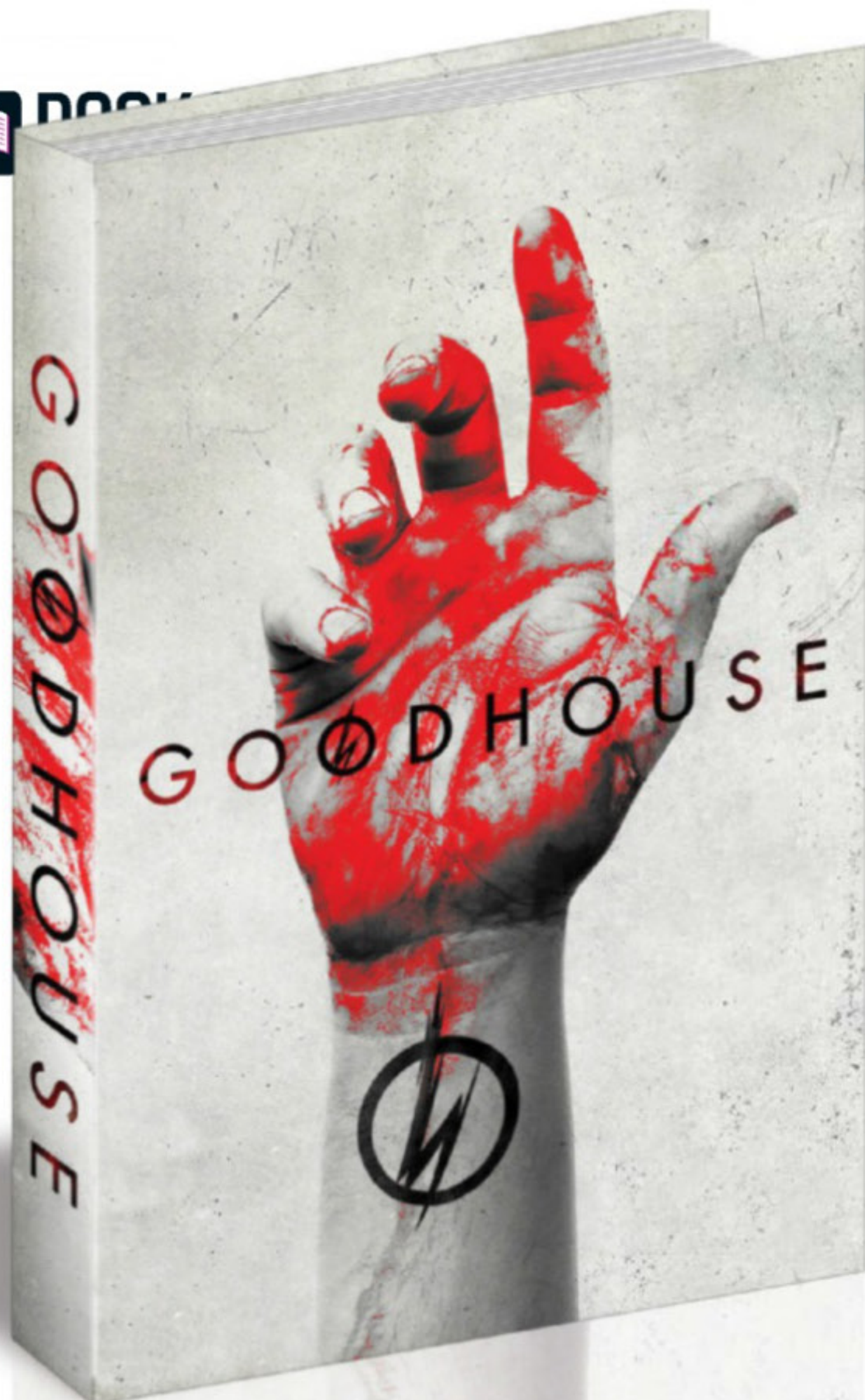
EXCLUSIVE ACCESS ONLY WITH HALO: THE MASTER CHIEF COLLECTION



ONLY ON XBOX ONE

Microsoft





**Details** Author: Peyton Marshall Publisher: Doubleday Price: £14.99 Released: Out now

# GOODHOUSE

School of hard locks

SciFiNow  
Must  
read now!

**Some might worry** that Peyton Marshall's debut novel looks familiar, with its dystopian schoolhouse setting and teens fighting against their fate. However, she quickly dispels such concerns with a fantastic cautionary tale that will leave you muttering "one more chapter" as the night stretches on.

James is a 17-year-old student nearing the end of his time at one of the Goodhouse schools for boys. Every student has a genetic marker indicating that they will become a felon, and these mandatory boarding schools attempt to mould them into good citizens – by force if necessary. If they don't, a grim fate awaits the failed teens.

After a rare visit to the outside world, James meets the forthright Bethany, and begins to find himself losing control of the impulses he's been trained to suppress. As his behaviour changes, he discovers a darker side to the Goodhouse institution, and suspects that the biggest threat may be closer than anyone realises.

Marshall cannily places *Goodhouse* in a future that really doesn't seem very far away.

The rationale behind the Goodhouse schools seems scarily not too far removed from some current attitudes, as does the violent hatred that certain groups feel for these pre-judged students. The author opts to keep a tight focus via first-person narration, and our understanding of James and his complex nature develops as the story progresses.

James' journey is absolutely compelling as the character questions his instincts, his character and his future. It's an intimate character study, but is also gripping and timely, as brutality is rationalised and the fate of these young men rests in the hands of a seemingly disinterested governing body. The story suffers a little as the focus widens in the final third, but it's a minor quibble with what is a superb debut. We highly recommend it.

**Jonathan Hatfull**

**VERDICT** ★★★★★



**IF YOU LIKE THIS TRY...**

**The Girl With All The Gifts**

**M.R. Carey**

Find out why Melanie and the other children are kept in cells with Carey's superb thriller.

**"MARSHALL PLACES GOODHOUSE IN A FUTURE THAT DOESN'T SEEM FAR AWAY"**

**Details** Author: Jen Williams Publisher: Headline Price: £13.99 Released: 26 February

# THE IRON GHOST

Bad mage rising

**After successfully seeing** off a very angry dragon God, defeating warriors made of fog and outwitting a demon-possessed child, the Black Feather Three have become somewhat hot property.

The fearless heroes of Jen Williams' first novel, *The Copper Promise*, are in demand, and as always more than happy to butcher a few baddies in return for a bag of cash and an inflated reputation. Indiana Jones would give his fedora hat to be part of their most recent assignment: locate a stolen item, steal it back, collect the reward, move on. This sounds simple, but judging by the 536-page girth of it, you just know that things are going to go belly up.

Wydrin, Sebastian and Lord Frith quickly realise that all is not well in the city of Skaldshollow. By a strange coincidence, it also happens to harbour the watery tomb of the most villainous mage of all: Joah Demonsworn. With a name Charles Dickens would be proud of, Demonsworn was never going to be the good guy, and thousands of

years after his death he has found a way to return. Not great news for the Black Feather Three – now they are really going to have to work for their money.

Williams continues to develop these three endearing characters, each with their own individual point to prove and stubborn, headstrong way of doing it. Their bravery is reckless, and they don't always unite or even communicate well, but somehow they just work. Their relationships are awkward, but this is no love triangle. Indeed, the high level of blood, guts, gore and more gore leaves little room for romance.

The second outing is as entertaining as the first, being absolutely stuffed with ghoulish action. There is never a dull page.

**Claire Nicholls**

**VERDICT** ★★★★★

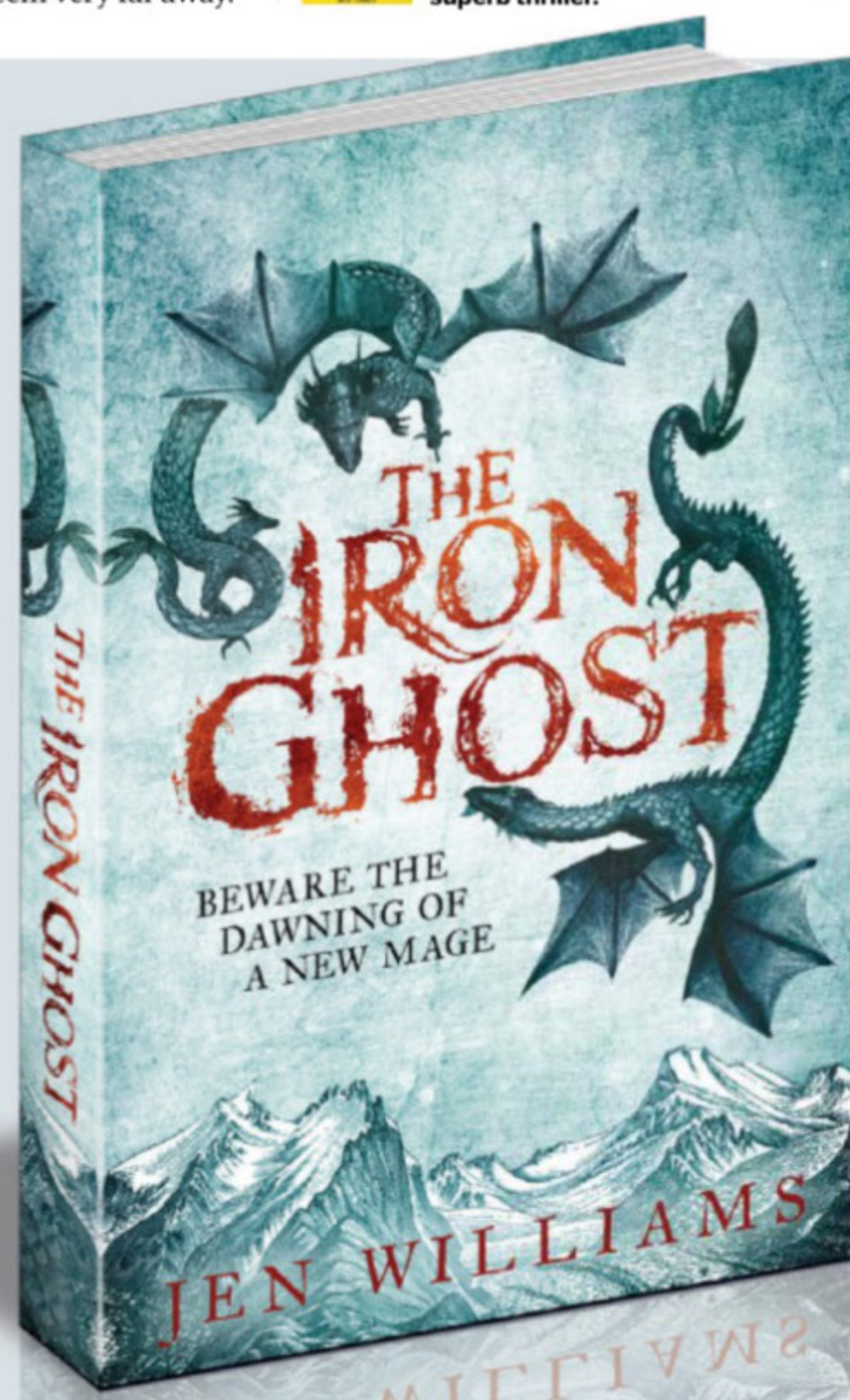


**IF YOU LIKE THIS TRY...**

**The Painted Man**

**Peter V. Brett**

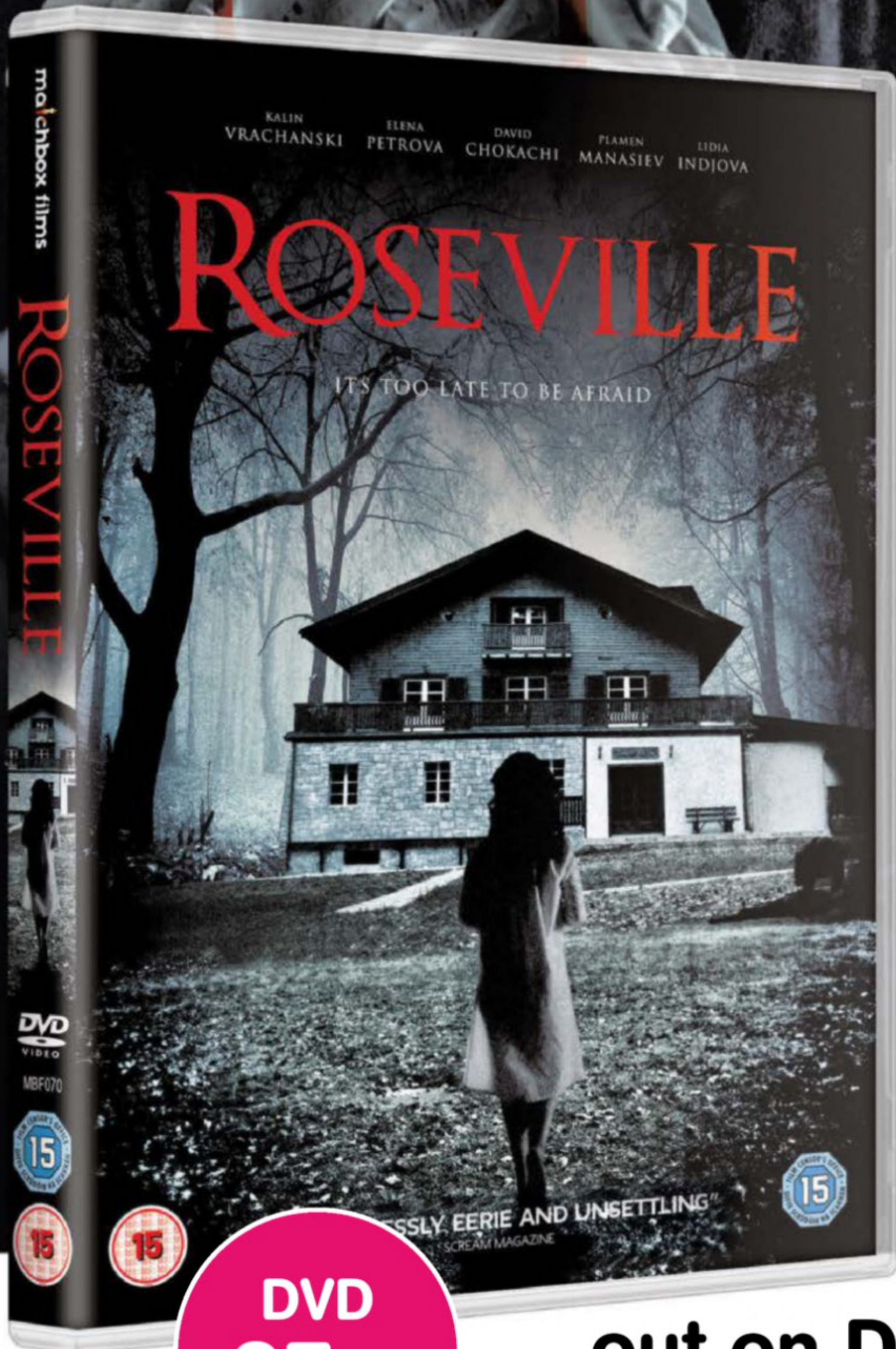
When darkness falls, the demons awaken. Can the magic wards hold until the sun breaks?





matchbox films

# IT'S TOO LATE TO BE AFRAID



**"RELENTLESSLY EERIE  
AND UNSETTLING"**

SCREAM MAGAZINE

**DVD  
£7.99**

**out on DVD  
29 December**

**hmv**

f /hmv @hmvtweets purehmv



**Details** Writer: Dan Slott Artist: Mike Allred  
Publisher: Panini/Marvel Price: £10.99 Released: Out now

## SILVER SURFER: A NEW DAWN

Adventures in space  
and... mostly space

If you follow *The Amazing Spider-Man*'s Dan Slott on Twitter then you will be aware of his love for *Doctor Who*. If you've read the first volume of his *Silver Surfer* ongoing then you'll know it just as well, although it may not have been quite so obvious.

One of Stan Lee's most cherished creations, Ol' Crome Dome has always been retro-cool – helped no end here by the kitsch pop-art pencils of Kirby worshipper Mike Allred (*Madman*, *X-Statix*) – but here he's suddenly a whole lot of fun too. Empowered with cosmic awareness and usually preoccupied with galaxy-spanning threats, *A New Dawn* gives him a companion, contented guest-house-r and polka-dot wearer Dawn Greenwood, to puncture his pomposity, lampshade the silliest of his conceits (she thinks his board is called 'Tomie' because he says, with typical Silver-Age melodrama "To me, my board!") and provide the forthright space-traveller next door common sense we've come to recognise from the likes of Amy Pond or Clara Oswald.

Slott's use of *Doctor Who* as a reference point is more than just a longing to write a *Who* strip; it's an apt lesson. Like the fan-favourite



Time Lord, the Surfer depicted by Stan Lee is a passionate humanist who positions himself firmly on the side of all living things, of the natural world and with simple pleasures. Like the Doctor, the scale of his threats and the broadness of his abilities can easily turn the strip into an existential battle, while his alien nature offer up precious little to really play around with.

Dawn, then, is the axis around which this new depiction of the character pivots, challenging him and bringing him down to Earth, both figuratively and literally.

James Hoare

**VERDICT** ★★★★★



**IF YOU LIKE THIS TRY...**

*Doctor Who: The Forgotten*  
Tony Lee/Kelly Yates, Pia Guerra  
IDWs Tenth Doc series is sorely overlooked.



**Details** Writer: Dan Slott Artist: Humberto Ramos  
Publisher: Marvel/Panini Price: £9.45 Released: Out now

## THE AMAZING SPIDER-MAN: THE PARKER LUCK

Swing when  
you're winning

**There you go:** the Doctor Octopus Spider-Man that upset you all so much has gone. Peter Parker is back in control of his own body, with his usual mix of trials, tribulations and upbeat go-get-'em attitude, and do you know what? The world's a slightly sadder place as a result.

That's not to say that Superior Spider-Man should have lasted forever, or that the character should be continually pushed into controversial new shapes like a Nineties action figure range; just that we should feel free to allow this character – perhaps the most secure in the whole Marvel pantheon in terms of core values – to explore new ground. Everything we hold dear about Spidey was set up in that original golden run of Steve Ditko/Stano Lee issues, so this tether is pretty strong.

*The Parker Luck* concerns itself primarily with Petey picking up the pieces from the mess that Otto Octavius has left of his life. There's embarrassment, there's *Friends*-style 'But how can I be in two places at once?' dilemmas, a vengeful Black Cat (adding 'betrayed lover' to her collection of reductive tropes) and there's a new lady-spider love interest, but apart from the set up rooted in *Superior Spider-Man*, it's a story that could have appeared at any point over the last three decades.



Somewhere in the background, one of the real emotional hooks is just left to dangle. As Parker, Otto had hooked up with colleague Anna Marie, and the newly reinstated Parker comes clean. Anna Marie does some therapeutic baking, goes for a walk to think about this life-shattering humiliation, and then joins his Scooby Gang to provide technical assistance while Spider-Man and new spider-lady go at it in the back seat of her car. If you think about it, that's kind of shitty.

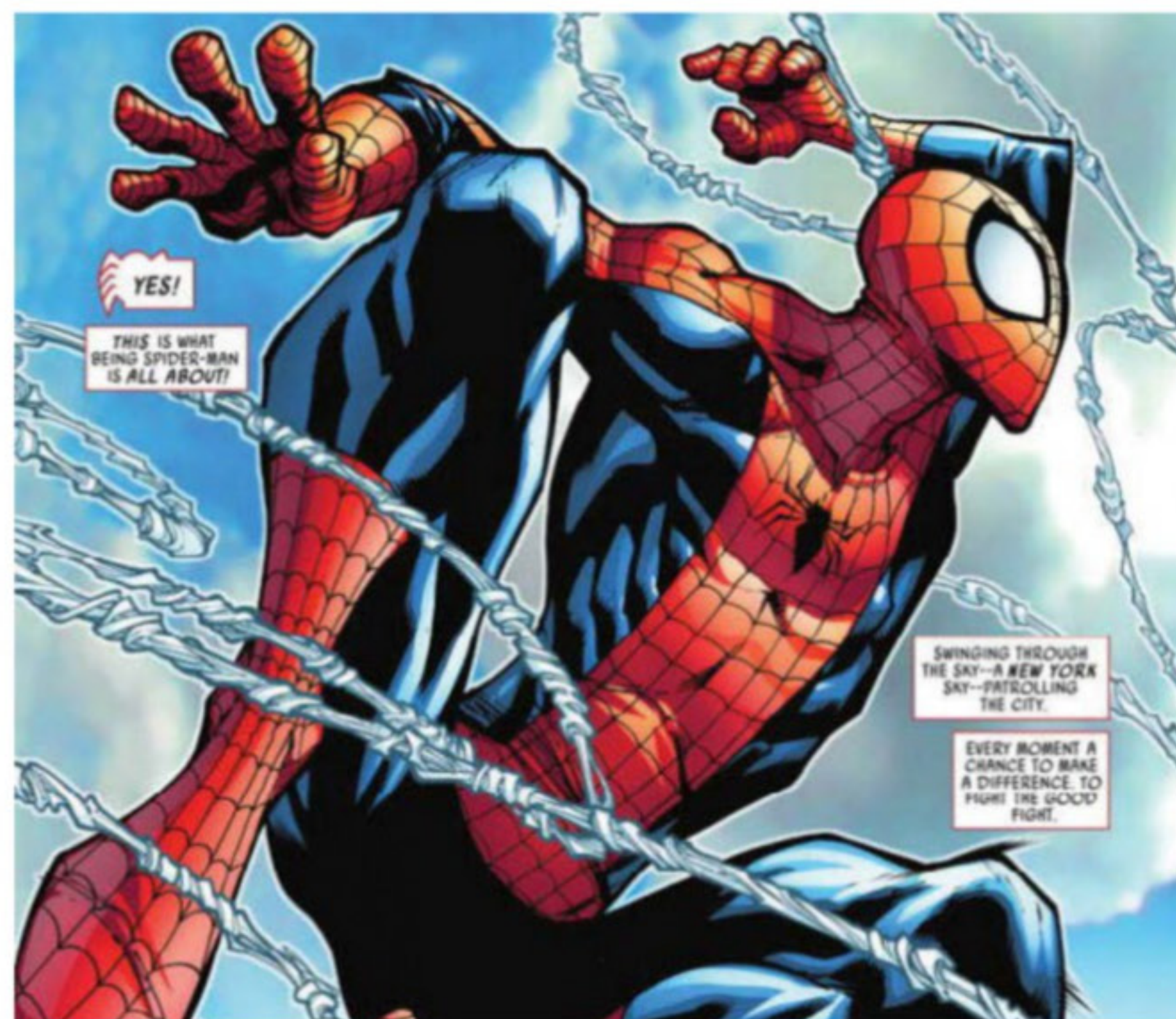
James Hoare

**VERDICT** ★★★★★



**IF YOU LIKE THIS TRY...**

*Spider-Man 2099*  
Peter David/Rick Leonardi  
This future fable shows just how much fun you can have with the template.





**Details** Writer: Ian Edginton Artist: INJ Culbard Publisher: Rebellion Price: £25  
Released: Out now

# BRASS SUN

No Orrery Story

Many of us have stood as children in front of the intricate clockwork models of our solar system, the spinning planets on their metal rings circling a brass sun, somehow even more impressive than the forces of gravity taught in school.

It was this type of mechanical model – an orrery – that writer Ian Edginton (*Hinterkind*, *Stickleback*) was researching for another story when the concept for something else exploded near fully formed in his mind: what if the clockwork worlds were real?

In *Brass Sun*, then, we have exactly that – a planetary system built from the winding cogs of a clockwork mechanism, with inter-world travel made possible by the connecting tubes. But much like our own Sun, this version is winding down, with longer winters, warfare, oppressive religions and power-hungry leaders being the result.

Our hero, Wren, embarks on an epic quest to save the clockwork worlds after escaping persecution for heresy on her own world. With only her grandfather's journal to guide her, she must find the key that will save the Sun, hunting each world for pieces of the puzzle the supposed creator, the Blind Watchmaker, left behind.

It's a unique concept, melding science fiction, fantasy, steampunk and clockpunk around our hero and an extraordinary cast of characters in each world. Originally published in *2000 AD*, an anthology famed for its rapid-fire bursts of stories, every few pages result in a new reveal or new surprise both Wren and the reader.

Still, while *Brass Sun* moves along at a ferocious pace, there is plenty of time spent on each fantastical planet, with artist INJ Culbard (*Celeste*, *The New Deadwardians*) flitting between more traditional panel layouts to background panels that fly to meet the bleed and double-page spreads that stop the reader in their tracks with their sheer beauty. Despite the epic scale of the story, smaller moments are highlighted subtly: a hand being held, a suspicious glance, a fearful look.

Colour is used to great effect, with different palettes given not only to each world, but each burst of action or moment in time. When a giant fish-monster slowly

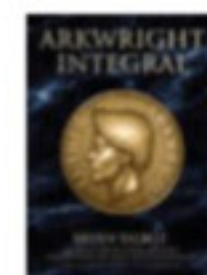
passes in front of the airship our heroes occupy, the sickly blues of the fish skin and wan yellow of its angler light give way to a rainbow of gorgeous colours along its side: danger is not predictable here.

While the sheer sense of fun and adventure call to mind the works of Ursula K Le Guin and the early films of Terry Gilliam, the true triumph of *Brass Sun* is the characterisation of our entire cast. From evil religious tyrants to untrustworthy allies, and the secretive monks who run the rails of the clockwork to crazed looking bounty hunters, a terrifying metallic enemy to Wren herself, each character leaps from the page with alarming force.

At a whopping 200 pages-plus, the reader is left craving more and thankfully more is yet to come. *Brass Sun* is an on-going comic, and while Edginton says the end is already plotted, he's going to take his time getting there. With all the many worlds left to explore, that is grand news indeed.

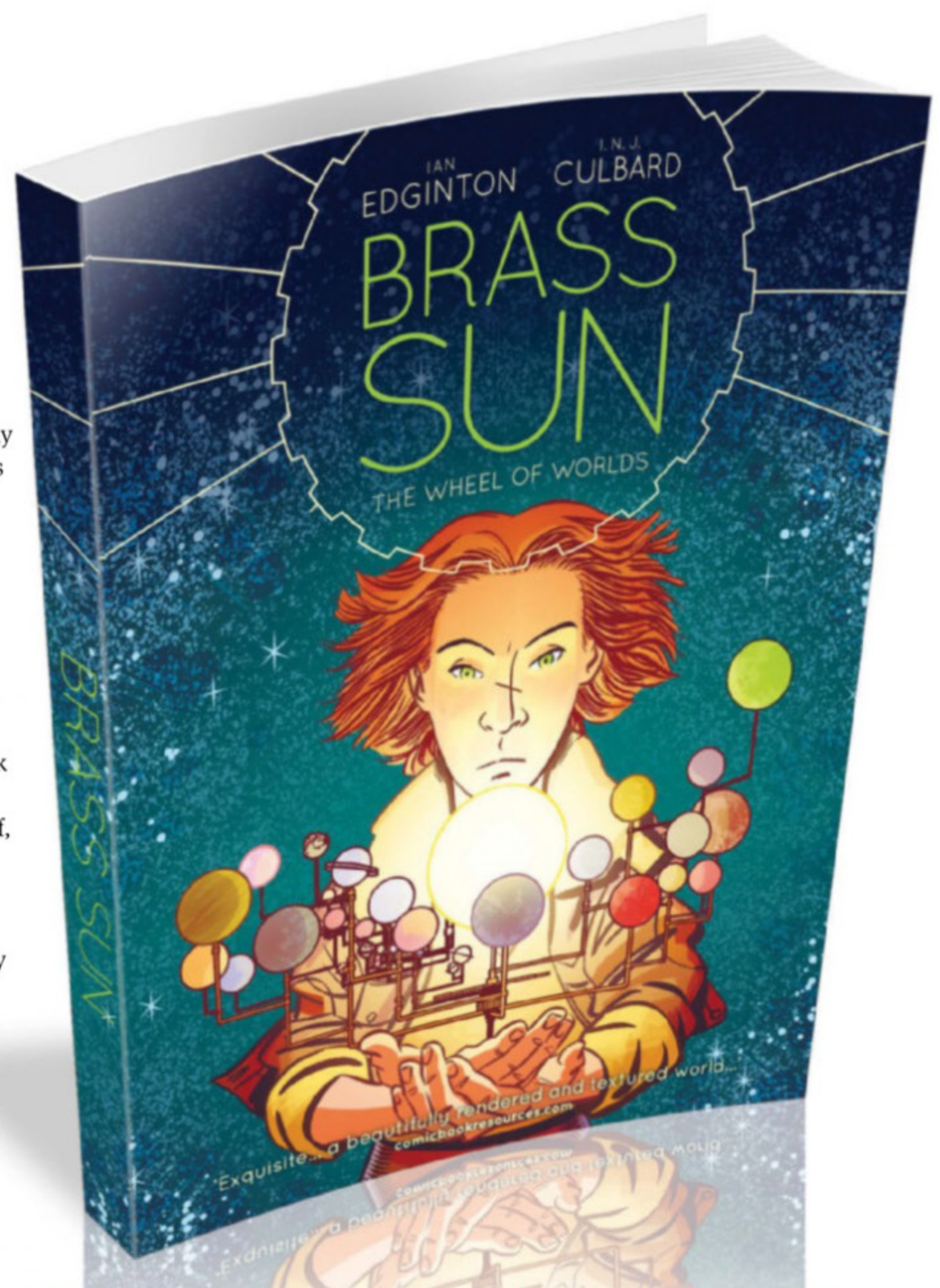
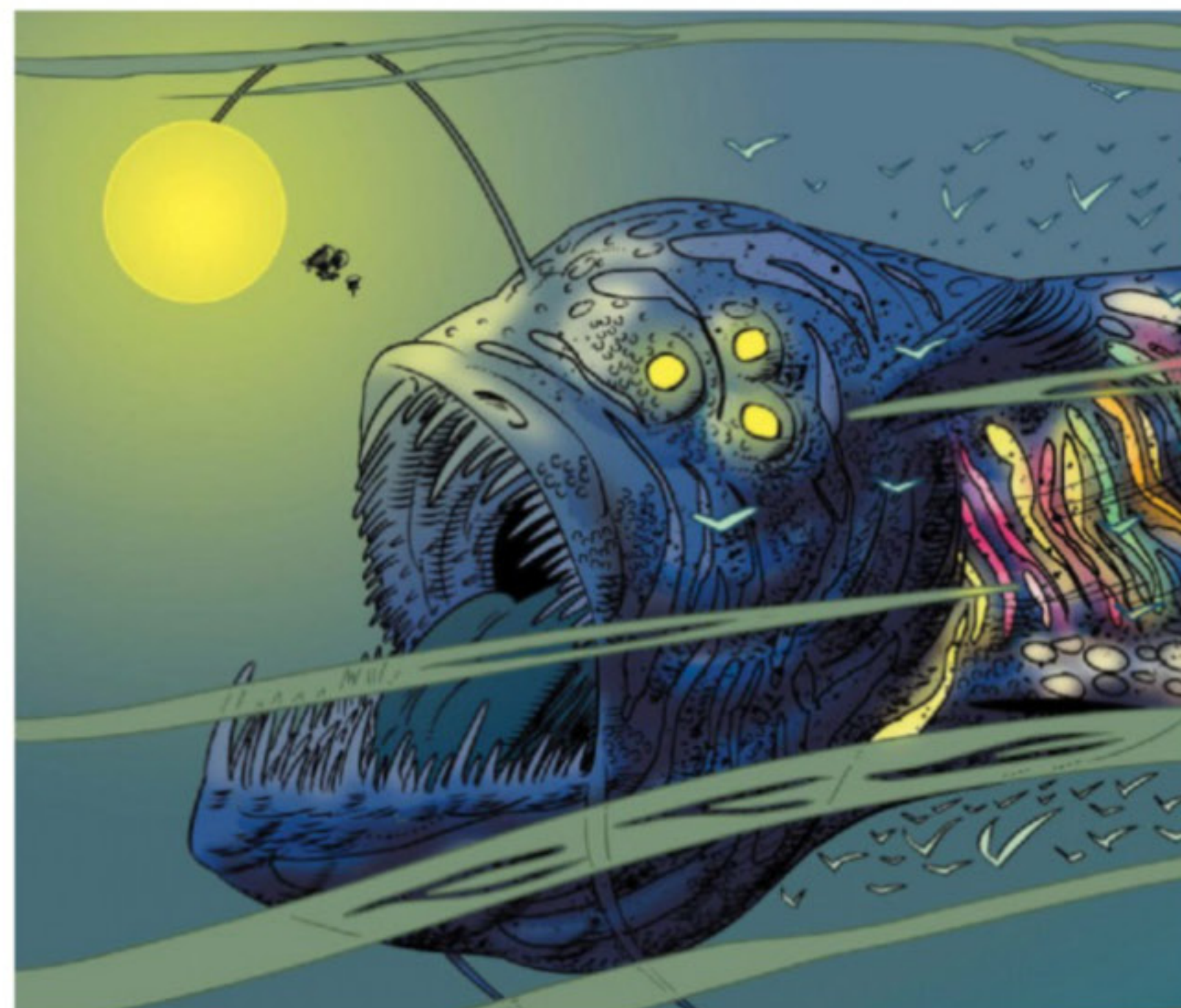
Laura Sneddon

**VERDICT** ★★★★★



## IF YOU LIKE THIS TRY...

**Arkwright Integral**  
**Bryan Talbot**  
Talbot's creation is one of the first and most influential of all steampunk comics.



“DESPITE THE EPIC SCALE, SMALLER MOMENTS ARE HIGHLIGHTED SUBTLY”





“PEOPLE WILL SAY THEY  
AREN'T INTO SCI-FI,  
THEN TELL YOU HOW  
MUCH THEY LOVE  
GAME OF THRONES”

DEN PATRICK



# Fighting fantasy

FANTASY AUTHOR DEN PATRICK TELLS US ABOUT THE BOY WHO WEPT BLOOD, HOW FANTASY HAS BECOME ACCESSIBLE AND THE JOYS OF THE GEEK COMMUNITY

WORDS JONATHAN HATFULL

**T**he genre of fantasy literature has rarely looked so accessible. Those in the know have always known it, but it feels as though stories of swords and sorcery set in imagined realms are no longer shunted to the dark corners. Everyone and their mum watches *Game Of Thrones*, and while it's obviously reductive to reduce a genre to one big name, it's a terrific time to be getting into fantasy. From Joe Abercrombie to China Miéville, the last decade has seen some incredible talent emerge to reinvigorate the realm, and a new crop of writers look set to continue that form.

Den Patrick is one such writer. His first novel, *The Boy With The Porcelain Blade*, was a hugely entertaining historical fantasy set in a kind of alternate Renaissance period. Our hero, Lucien de Fontein, is one of the deformed Orfano, and is determined to find his way into a training house renowned for fighting. On his way, he discovers how gruesomely corrupt the kingdom of Landfall is, and unearths a horrifying secret.

Now, Patrick has delivered the second book in the *Erebus Sequence*: *The Boy Who Wept Blood*. We talked to the author about returning to the world he created, the changing perception of the fantasy genre, and how he co-created London's most relaxed fantasy gathering.

**What can you tell us about *The Boy Who Wept Blood*?**  
*Blood*, as I've taken to calling it, is set ten years after the events of *The Boy With The Porcelain Blade*, and features a new point-of-view character. Dino has become something of a bodyguard to his sister Anea. Things go from bad to worse, and Dino is called on not simply to defend those he loves, but to assassinate those who threaten them, something he is increasingly uncomfortable with. There is a lot of fighting.

**Was *The Boy With The Porcelain Blade* written as the first in a trilogy?**

The first book was a self-contained story, but I realised about half way through that I wanted to tell stories in the same setting from different points of view. I wanted each book to be stand alone like [China Miéville's] *Bas Lag* books, or [Iain M Banks'] *Culture* novels. I succeeded with book one, but books two and three rely on each other more heavily.

**You have some great strong female characters. Is that something that you consciously set out to do as an author?**

Very much so. Women in fantasy are so rarely afforded agency. They serve the purpose of love interest or victim, and it's beyond tiresome. All the women in my novels have their own wants, needs and stories. They are not there to appease the male gaze or be somebody's subplot.

**Was the Renaissance-esque setting always an important element to the story?**

I've been to Italy twice, and the architecture and winding streets are stunning. There's also an element of flamboyance. Fantasy can be so gritty and dark, but I wanted to impress the idea of status communicated through attire. The wardrobe department will have a field day if the series is ever made into a film or TV series.

**Is there anything you can point to as an inspiration?**

So many. I love Joe Abercrombie's dialogue, Jon Courtenay Grimwood's economy and Jen Williams' sense of fun. Tom Pollock has been a comrade-in-arms as I've written the series.

**Do you think the popular perception of fantasy literature has changed in recent years?**

I get a sense that as soon as a property is adopted by the mainstream, people 'forget' that it was ever genre. People will tell you they "aren't really into that SFF stuff", and then tell you how much they love *Game Of Thrones* and *Doctor Who*.

**Could you tell us about the Super Relaxed Fantasy Club? How did that come about?**

As joke on Twitter is the short answer. The Super Relaxed Fantasy Club came about due to Jen Williams [author of *The Copper Promise* and *The Iron Ghost*] and myself wanting to belong to a society that enjoyed books, was low stress, and had a strong commitment to giving women in SFF some much needed visibility. We meet on the last Tuesday of the month in London and have two readings and a quick Q&A.

**The Club's meetings have become a monthly event. What's the atmosphere like at gatherings?**

We ask everyone to introduce themselves at the beginning, so it's great for networking, meeting like-minded friends and generally geeking out. Moreover, it's super relaxed, as you might expect.

**Do you think there's something about the fantasy genre that creates a passionate fan community?**

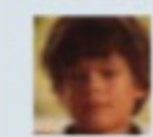
Undoubtedly. I think fantasy fans have a deep appreciation for the worlds they choose to read about. There's a sort of academic glee in learning all there is to know about Westeros, London Under Glass, Bas Lag or Landfall.



*The Boy Who Wept Blood* will be released on 29 January, published by Gollancz.

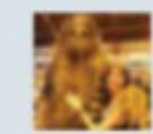
## Your fantasy societies

WE FIND OUT WHAT YOUR FAVOURITE GROUPS, CONS AND FESTIVALS ARE



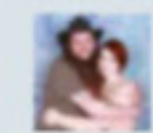
**@STEVENJPOORE**

"FantasyCon (@BritFantasySoc) ftw! also local-style meets (@SRFantasyClub, York Pubmeet, @SFSFSocial)."



**@ABBY\_CHANDLER**

"I'm in #bookvsfilmclub – we read a book that's being adapted for screen, watch the film, then discuss the two. (@bookvsfilmclub)"



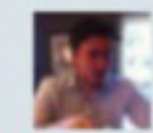
**@QUIDDITYSEA**

"Myself and my Fiancée usually go to about 3 cons a year, next year it will be Inva5ion, Hallowhedon 7 and Vampire Ball 6."



**@CONINAUK**

"Love going to cons, @walescomiccon @Showmasters & @RogueEvents @MCMExpo all on the agenda for 2015."



**@PICTURESHOWMAG**

"Big fan of Thought Bubble and looking forward to @thecomiconco in Blackpool!"



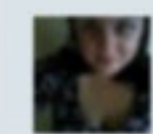
**@STARWARSDADUK**

"A huge shout out to @NottinghamComic. Just starting work on their 3rd year!!"



**@DAMETOKILLFOR**

"A group of us met online sixish years back. We meet up a few times a year for midnight premieres, show parties and general squee."



**@MILYELLE**

"Hobbitcon looks good, as does the Tolkien Society."





THE UK'S BIGGEST MODERN POP CULTURE EVENTS

# MCM COMIC CON

RETURNING IN 2015



**TELFORD**

14 FEBRUARY

**BIRMINGHAM**

21-22 MARCH

**BELFAST**

4-5 APRIL

**LONDON**

22-24 MAY

**MANCHESTER**

25-26 JULY

**DUBLIN**

29-30 AUGUST

**GLASGOW**

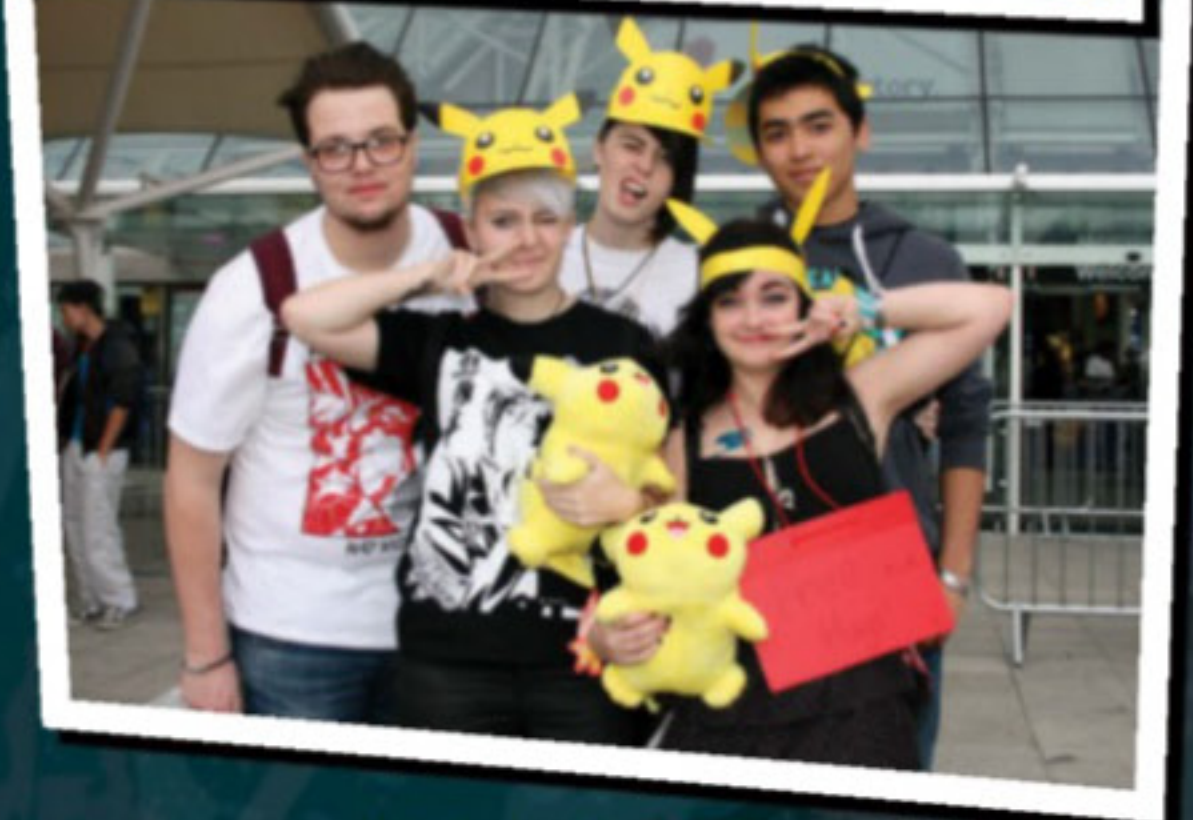
26-27 SEPTEMBER

**LONDON**

23-25 OCTOBER

**BIRMINGHAM**

21-22 NOVEMBER



**MCMEXPO**

**BUY TICKETS ONLINE**

**COMICS • MANGA • COSPLAY • MOVIES • VIDEO GAMES • ANIME**



**WWW.MMCMCOMICCON.COM**

\* Kids Go Free, Children 10 and Under go free if accompanied by a paying adult. Max 2 free children per adult, applies to entry tickets after 11am on each day



Amicus Productions Piranha The Mask X-Men

JANUARY 1994

IMAGINE PUBLISHING LTD

£1.50

SciFiNow

THE PREMIER SCI-FI, FANTASY,  
HORROR & CULT TV MAGAZINE

100% PURE  
SCI-FI  
ENTERTAINMENT

FLASHBACK

## PIRANHA

JOE DANTE ON HIS JAWS-  
INSPIRED HORROR **122**

QUIZ

## X-MEN:

THE ANIMATED SERIES

PIT YOUR WITS AGAINST  
THE CHILDREN OF THE  
ATOM **126**

## COMPLETE GUIDE AMICUS PRODUCTIONS

THE UNCENSORED  
STORY OF HAMMER'S  
BIGGEST RIVAL **110**

RETRO  
CLASSIC

# THE MASK

HOW THE MASK MADE JIM CARREY **118**

AN IMAGINE  
MONTHLY



# THE COMPLETE GUIDE TO AMICUS PRODUCTIONS

OVERSHADOWED BY THE OUTPUT OF RENOWNED RIVAL HAMMER, AMICUS DESERVES TO BE BETTER CELEBRATED FOR ITS CREEPY ASSORTMENT OF PORTMANTEAU HORRORS, CHILLING THRILLERS AND FUN FANTASY ADVENTURES. SCIFINOW ATTEMPTS TO DO JUSTICE TO THE OTHER HOUSE THAT DRIPPED BLOOD...

WORDS OLIVER PFEIFFER

**Revenge is sweet. American producers Milton Subotsky and Max J Rosenberg were so distraught following the colossal success of Hammer studio's first horror hit *The Curse Of Frankenstein* (1957) that they channelled all their creative frustration into playing Hammer at its own game.**

They were right to have been upset. Only a year earlier, they had submitted a *Frankenstein* script to studio head James Carreras (a supposed comeback

vehicle for Boris Karloff), which they were told was met unfavourably. Though continuing to begrudge Hammer's success, the realisation that there was money to be made in horror motivated the producers to establish their own rival British horror production company.

Subotsky was producing children's educational TV shows when he ran into Rosenberg – a low-budget foreign film distributor of some repute – serendipitously in 1954. A levy plan that offered a subsidiary to foreign

producers, who made their films in the UK, was too shrewd a financial incentive to ignore, and by the early Sixties the producers formed Amicus Productions to take advantage of it.

Prior to Amicus, they collaborated on the creepy 1960 black-and-white chiller *City Of The Dead* (known as *Horror Hotel* in the United States), which was shot on a shoestring budget at Shepperton Studios and featured Christopher Lee with a slightly dodgy American accent. It concerned a young student researching witchcraft who happens upon a coven of witches in the fictional New England town of Whitewood. Although a box-office disappointment, it was a low-budget exercise in conjuring chills that cleverly used mist-shrouded sets to hide its budgetary shortfalls and evoke an eerie ambience of pervading dread.

However, the producers had another financial trump card up their sleeve. Inspired by Ealing Studio's portmanteau horror *Dead Of Night* (1945) – which famously featured Michael Redgrave in a classic episode involving a ventriloquist dummy – they reasoned that if they could cast recognisable actors for their own anthology film, carefully scheduling each star so that their segments only took a day or two to shoot, they could assemble the cast at a bargain price.

Subotsky's theory was that it was hard enough to sustain an audience's attention over a traditional running time, so by splitting a film into smaller segments it would make them easier to digest and give viewers effectively four or five films in one. One of ➤

Amicus Productions was the main rival for fellow horror studio Hammer.







TECHNICOLOR • TECHNISCOPE

Max ADRIAN • Michael GOUGH • Neil McCALLUM • Ann BELL • Bernard LEE •

Dr. TERROR'S

Jennifer JAYNE  
and

ROY CASTLE

HOUSE OF HORRORS

Screenplay by MILTON SUBOTSKY • Produced by MILTON SUBOTSKY and MAX J. ROSENBERG • Directed by FREDDIE FRANCIS



the criticisms of the multi-narrative structure, however, was that the stories tended to vary in quality. Subotky overcame this by reducing the running time of stories that didn't work so that audiences didn't have to wait too long until the next tale came along.

Becoming an Amicus trademark, the anthology format huddled together several characters (usually flawed, contemptuous types) in one location where their fate is typically relayed through individual subplots, with each person inevitably meeting a grisly demise.

Directed by celebrated cinematographer Freddie Francis, the first Amicus portmanteau *Dr Terror's House*

## "THEY DIDN'T HAVE THE SORT OF HIGH-PRESSURE STAKES THAT HAMMER HAD"

IAN OGILVY

*Of Horrors* (1965) commenced with a framing device involving five commuters (among them Christopher Lee, Donald Sutherland and Roy Castle) occupying the same cabin of a London train, only to be joined by the mysterious tarot card reading Dr Schreck (Peter Cushing), who proceeds to divulge their futures. Although the stories are a mixed bag quality-wise, 'The Disembodied Hand' is a truly gruesome segment that features Christopher Lee as a snotty art critic haunted

by the crawling appendage of the deceased artist he previously mutilated (Michael Gough).

*Dr Terror* became a box-office triumph, and the omnibus formula was utilised a couple of years later in *Torture Garden* (1967), directed once again by Francis and featuring Burgess Meredith as a fairground showmen who entices visitors (including Jack Palance and Michael Ripper) into his carnival sideshow by guaranteeing them the ultimate scary experience.

Subsequent omnibus Amicus horrors included *The House That Dripped Blood* (1970), *Asylum* (1972), *Tales From The Crypt* (1972), *The Vault Of Horror* (1973) and finally *From Beyond The Grave* (1973). *Asylum* was particularly effective given its clever framing device, which finds Robert Powell playing a newly arrived psychiatrist tasked with figuring out

which of the incurably insane inmates used to be the asylum's doctor. The film snakes off to hear the inmates' individual back stories, culminating with a particularly chilling segment featuring Herbert Lom and a murderous automation that bleeds into the framing story and ends with a particularly nasty twist.

Although Amicus tried to emulate the success of Hammer, it often criticised its rival's output for simply recycling the same film over. They weren't beneath taking some sly digs at Hammer either. In the final segment of *The House That Dripped Blood*, *Doctor Who* star Jon Pertwee plays a disgruntled actor who yearns for the glory days of classic horror films like *Dracula*, remarking scornfully "The one with Bela Lugosi of course – not this new fella!"

For many, *Tales From The Crypt* represents the best of the studio's output.

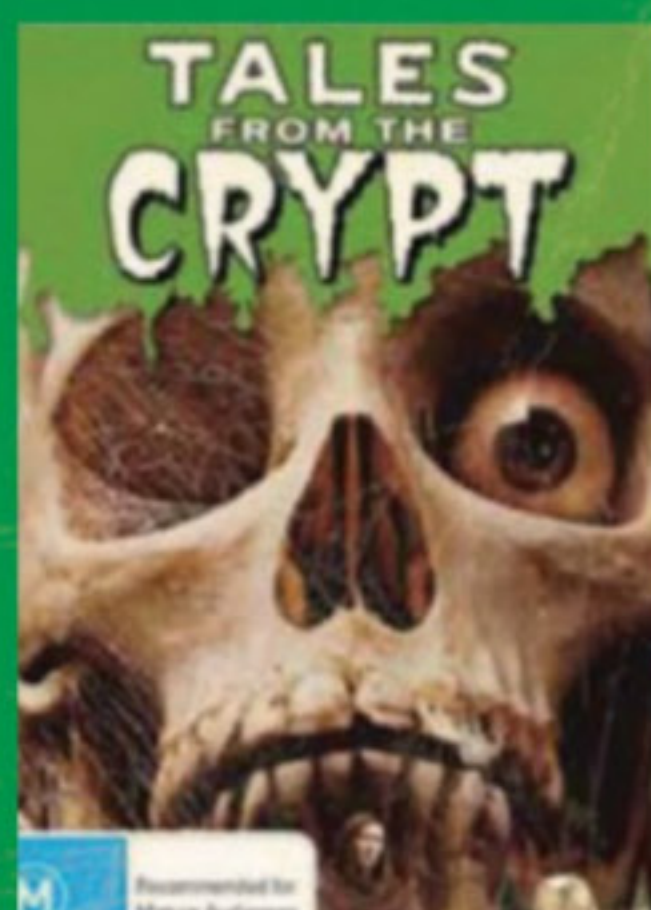


Doug McClure and Caroline Munro starred in *At The Earth's Core*.



# TOP 10 AMICUS FILMS

We count down the best the studio had to offer



### 1. TALES FROM THE CRYPT (1972)

Joan Collins gets terrorised by a psychotic Santa Claus in the first of five spooky star-studded tales inspired by EC Comics. Surprisingly for a portmanteau, the other four stories are equally as good thanks to superb direction from Amicus regular Freddie Francis, who imbues the film with plenty of unnerving atmosphere.

*Tales From The Crypt* is available on DVD and Blu-ray, distributed by Final Cut Entertainment.



### 2. THE BEAST MUST DIE (1974)

Featuring the infamous sub-William Castle 'Guess the werewolf break' gimmick, this intriguingly voyeuristic whodunit may be marred by its rather limp titular creature, but it comes up trumps thanks to a colourful ensemble (including Calvin Lockhart, Peter Cushing and Michael Gambon!), ostentatious country mansion location and nail-bitingly suspenseful climax.

*The Beast Must Die* is available on DVD, distributed by StudioCanal.



### 3. MADHOUSE (1974)

This self-referential mystery has Vincent Price as a veteran horror actor whose career is cut short after the murder of his fiancée. Following time in an asylum, the actor reprises his murderous Dr Death character. However, soon crew members are killed in the same way as his films. Features clips from classic Price horror pictures.

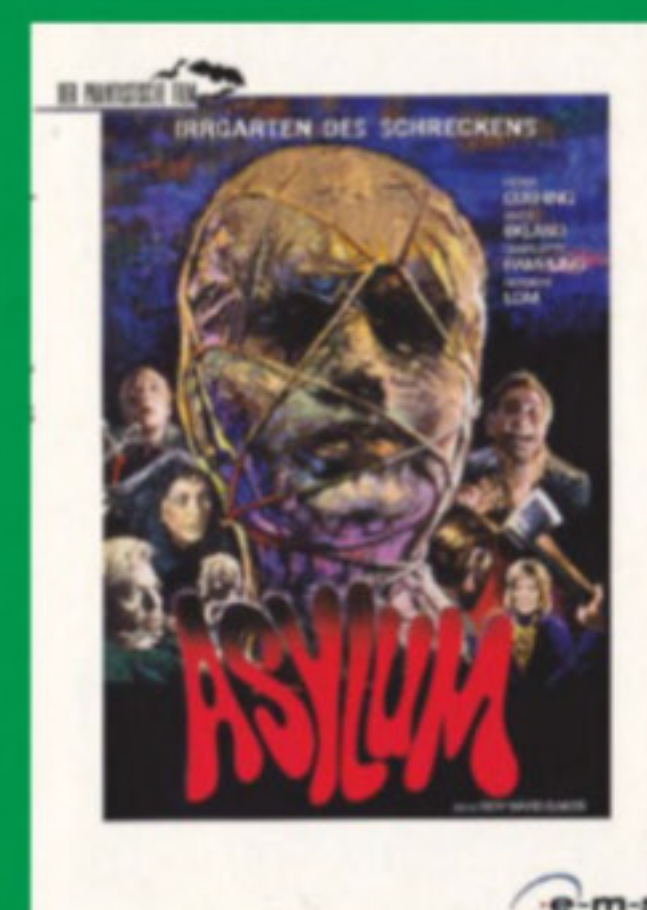
*Madhouse* is out now on DVD, distributed by Altitude Film Distribution.



### 4. DR TERROR'S HOUSE OF HORRORS (1965)

The first in Amicus' prolific series of anthology films, it started the template off splendidly. Peter Cushing's enigmatic tarot card carrying Doctor Schreck predicts the ill-fated destinies of each, with a chapter featuring Christopher Lee, Michael Gough and a murderous disembodied hand coming off best.

*Dr Terror's House Of Horrors* is out on DVD now, distributed by Odeon Entertainment.



### 5. ASYLUM (1972)

Arguably the most chilling of Amicus's trademark portmanteaus, this classy compilation features four superb stories from the pen of *Psycho* scribe Robert Bloch – the final concerning soul transference into a creepy automation bleeds itself into the framework story, and is all the more unsettling for it. However, the standout remains 'The Weird Tailor', about a magical fabric that reanimates the dead.

*Asylum* is available on DVD, distributed by e-m-s new media.



It isn't surprising, however, that the casual viewer has often confused the output of the two studios, given that they employed some of the same key collaborators. Two of Amicus's most prolific filmmakers were Freddie Francis and Roy Ward Baker, who previously directed some of Hammer's most iconic films, while headliners Peter Cushing and Christopher Lee were already synonymous with Hammer before joining Amicus. In addition, make-up maestro Roy Ashton, assistant director Bert Batt and director of photography Alan Hume had all worked on numerous Hammer productions before Amicus came calling.

There are, however, some notable points of deviation. Amicus rarely produced period-set gothic films, preferring instead to focus on stories contained within a contemporary setting. Also, Subotsky appeared to detest Hammer's trademark penchant for nudity and seemingly gratuitous blood and gore (despite titles which seemed to suggest otherwise!), and as a result you'd be hard-pressed to find any such indiscretions in an Amicus production. In addition, art director Tony Curtis (no relation) was responsible for the majority of Amicus's distinctively atmospheric sets.

"They were a very nice company to work for, and didn't have the sort of high-pressure stakes that Hammer had," remembers actor Ian Ogilvy, who featured in the Amicus films ...*And Now The Screaming Starts* (1973) and the final horror segment of *From Beyond The Grave*. "They considered themselves an artistic notch above Hammer because they wouldn't do the exploitation side of things." ➤

*Asylum* was written by *Psycho* author Robert Bloch.



### 6. I, MONSTER (1971)

Though it doesn't hold a candle to Hammer's *Dr Jekyll And Sister Hyde* (also released in 1971), this unsettling Amicus offering on the familiar split-personality tale is worth watching just to witness the playfully mischievous performance from Christopher Lee as the sinister side of the infamous character, toothy grin and all!

*I, Monster* is available to buy on DVD now, distributed by StudioCanal.



### 7. FROM BEYOND THE GRAVE (1974)

*From Beyond The Grave* is one of Amicus's finest, with Peter Cushing superb as the proprietor of an antiques shop. David Warner turns murderous, Donald Pleasence and daughter offer up some voodoo, an elemental has dire consequences for Ian Carmichael, while Ian Ogilvy finds something sinister lurking behind the door.

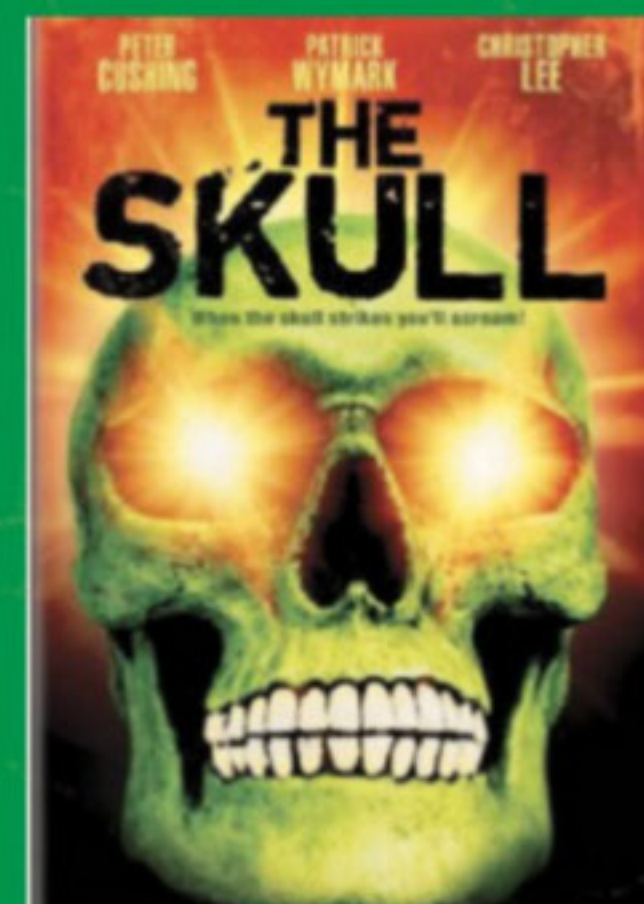
*From Beyond The Grave* is out now on DVD, distributed by Warner Home Video.



### 8. THE HOUSE THAT DRIPPED BLOOD (1970)

Misleading title aside, this terrific but bloodless portmanteau comprises four sinister tales involving ill-fated residents of an old mansion. The first concerns the predicament of a horror novelist's creation coming to life, while the last is about an explosive horror actor yearning for authenticity.

*The House That Dripped Blood* is out now on DVD, distributed by Anchor Bay.



### 9. THE SKULL (1965)

Gruesome, stylish and wonderfully unsettling, this early Amicus offering was adapted from a Robert Bloch short story, and concerns the cursed skull of the Marquis de Sade. Re-teaming Cushing with Christopher Lee is always a good thing, and the film is notable for its climatic 20-minute denouncement, where there's virtually no dialogue and the eerie avant-garde score and spooky visuals do all the talking.

*The Skull* is out now on DVD, distributed by Legend Films.



### 10. DALEKS' INVASION EARTH: 2150 AD (1966)

This sees the return of Peter Cushing's dithering Doctor, but Bernard Cribbins brings some welcome comedic value. The production values are impressive too, with an eerily deserted future London and impressive use of models and miniatures, while the sight of a Dalek surfacing from the Thames remains haunting.

*Daleks' Invasion Earth: 2150 AD* is out now, through StudioCanal.





Third Doctor Jon Pertwee starred in *The House That Dripped Blood*.

➤ Another notable distinction was the stories from *Psycho* author Robert Bloch. *The Skull* (1965) was based on one of Bloch's sinister tales concerning the cursed skull of the Marquis de Sade. It was Amicus's first attempt at a full-length colour film narrative, and overcomes its rather skimpy premise thanks to several surreal nightmare scenes and an impressive dialogue-free climax, which uses startling imagery and an uncanny avant-garde score to convey its horror.

Bloch would be subsequently hired to pen the screenplays for whodunit thriller *The Psychopath* (1966), the disastrous special effects-laden *The Deadly Bees* (1966) and adapt for the screen his own stories for a variety of portmanteaus. Subotsky didn't always agree

**"IF YOU LET MILTON CUT YOUR FILM YOU'D BE IN BIG TROUBLE!"**

FREDDIE FRANCIS

with Bloch on the order the stories played out, however. On *Asylum*, for example, Bloch originally wanted the film to build slowly with the chilling 'The Weird Tailor' story, concerning a magic fabric that climaxes with a clothes mannequin brought to murderous life.

Subotsky instead altered the assortment to kick-start with 'Frozen Fear', a more brutal Hitchcockian tale about a man (Richard Todd) who murders his wife (Sylvia Sims), cuts her body into pieces and freezes them, only for them to reanimate and enact revenge.

Creative economy was absolute paramount to the working methods of Amicus too. Unlike Hammer, they didn't own their own studios, and operated out of a small rented office in Shepperton. Their films were predominately studio shot to keep budgets low, lensed in the cheaper format of Techniscope and often re-used the sets and props from more expensive productions, giving their films a lavish look. Amicus weren't complete



*The House That Dripped Blood* characterised Amicus's penchant for anthology films.

## MULTI-STORY TALES OF TERROR

Other haunting anthology film formulas

Amicus may have ceased production by the mid Seventies, but this didn't spell the end of the multi-story formula they helped popularise.

*The Uncanny* (1977) was a Canadian production that reunited Subotsky with some of his former Amicus co-stars, including old reliables Peter Cushing and Donald Pleasence. Cushing tells three tales of terror involving cats in an attempt to convince cat-loving Ray Millard that the furry household pets are sinful, supernatural creatures, while in *The Monster Club* (1980), Amicus veteran Roy Ward Baker directs a self-consciously hammy Vincent Price, playing a vampire who takes John Carradine to an exclusive venue to tell three gruesome stories that are interspersed with enjoyably ghoulish musical interludes from the likes of *The Pretty Things* and UB40!

The multiple-story format also thrived on television with the Richard Matheson adapted TV anthology film *Tales From The Crypt* (1975), featuring a standout episode where Karen Black is tormented in her apartment by a cursed Zuni fetish doll that comes frighteningly to life.

The concept was also utilised for the big-screen adaptation *Twilight Zone: The Movie*, (1983), in which Steven Spielberg, Joe Dante, George Miller and John Landis contributed fantasy and horror segments. It features John Lithgow as a passenger with aerophobia who sees a creature on the wing of an airliner.

Steve Coogan also paid hilarious homage to British horror studios like Amicus in the short-lived comedy anthology series *Dr Terrible's House Of Horrible* (2001), with guest star appearances including Angela Pleasence, who featured with her late father Donald in an episode of the Amicus portmanteau *From Beyond The Grave*.

More recently, the omnibus format has proved a showcase success for up and coming horror filmmakers such as Adam Wingard and Ti West with the cleverly segmented and more often than not terrifying *V/H/S* series (2012-14).

*Tales From The Crypt* took inspiration from the work of American publishers EC Comics.



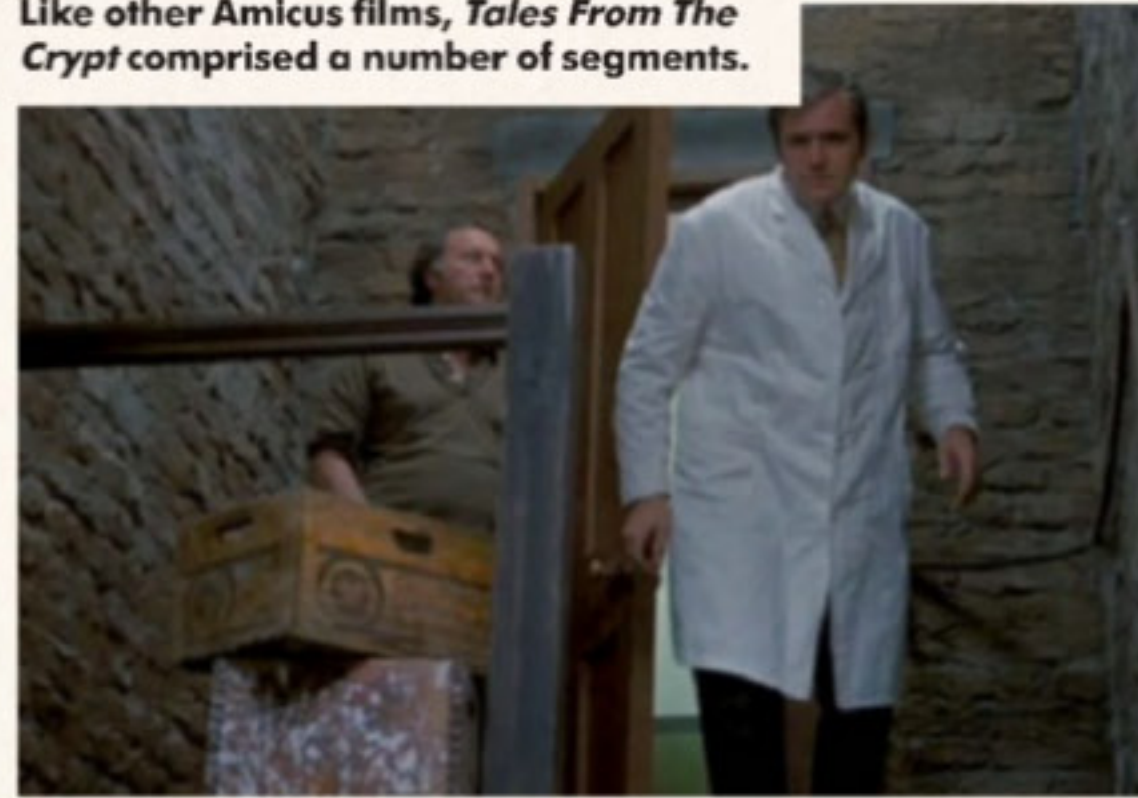
cheapskates, however. Any profit made from their films was fed into their next production, contrary to later-day Hammer, who noticeably reduced their budgets the more money they made.

**Also key** to the Amicus modus operandi was how responsibilities were divided between the two producers. Rosenberg, who was known as the 'money man', was rarely seen on set, instead working mostly in the US gathering finance for the films and coming up with their engaging ad campaigns and instantly marketable (if occasionally rather hokum-sounding) titles. Subotsky, on the other hand, was a film buff and avid reader of horror stories who was more visible on set and often penned the screenplays. He was also notorious for spending time in the cutting room reshaping films.





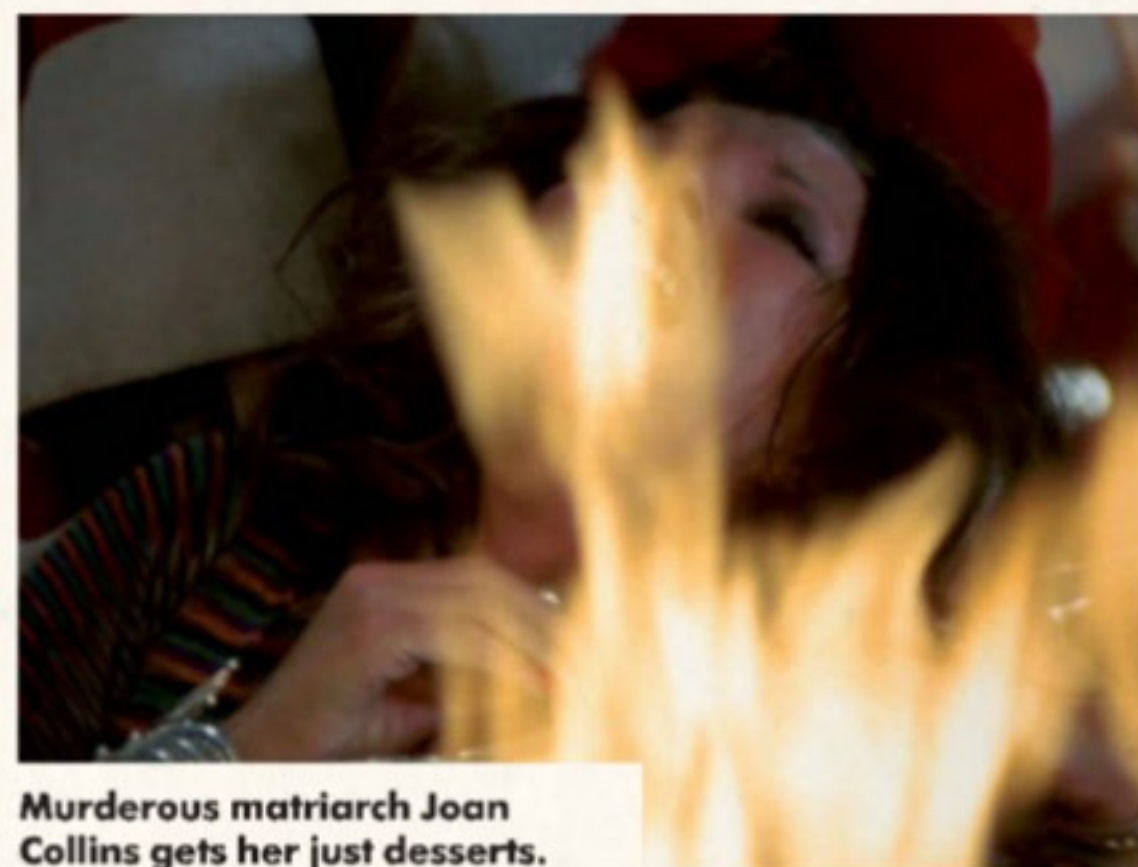
Like other Amicus films, *Tales From The Crypt* comprised a number of segments.



'...And All Through The House' was a festive twist on the home-invasion concept.



Murderous matriarch Joan Collins gets her just desserts.



Peter Cushing considers a bit of poetic justice in *Tales From The Crypt*.



*Crypt* segment 'Wish You Were Here' has this haunting visage.



## CREATING A MONSTER

Director Paul Annett on making *The Beast Must Die*

Paul Annett has made a name for himself directing numerous episodes of iconic UK TV shows. It was the 1974 voyeuristic werewolf mystery thriller *The Beast Must Die*, where he made his directorial feature debut, anchoring an ensemble cast that included Peter Cushing, Charles Gray and Michael Gambon. It was the final Amicus horror film, notable for the inclusion of the infamous 'Werewolf Break', which pauses the film to ask the audience whether they can guess who the werewolf is.

**How did you land directorial duties on the film?**

I was directing a documentary about the making of the Battle of Britain. Milton Subotsky liked it, and gave me *The Beast Must Die* – the least characteristic of any of the Amicus films, as it was a straight feature-length story. The script I read wasn't terribly good, but Milton said I could work on it, so I rewrote it with a friend. Originally, Robert Quarry was the lead, then the idea of a black lead changed that when *Blacula* became a big success.

**How was Subotsky to work with?**

Milton's favourite thing was to be on his own editing the material. He did it to most directors, and then would claim he created the film, but the fact was if we hadn't shot it he wouldn't have been able to create anything.

**What was Milton's partner, Max Rosenberg, like?**

Max was the man in America who raised the money. He was very nice, and we got on very well. He came over and saw some of *The Beast Must Die*, and loved what I did with it. He contacted me about 12 years ago, and I suggested remaking the film as a TV movie. He was really keen, but sadly he got ill and died, so it didn't happen.

***The Beast Must Die* is unusual for Amicus in that it's not studio-bound like the portmanteaus.**

I think that's what disturbed Milton the most. I think he was always worried that it wasn't like an Amicus film. He loved those portmanteaus. He said, "It's wonderful, because you can get these stars, and they do half a day's work and we don't have to pay them as much." He'd finish one story by midday, and then do another in the afternoon. He really loved compiling things.

**What was Peter Cushing like?**

He had a wicked sense of humour, but was one of the nicest people in the world. I first met him while they were shooting *Madhouse*. John Dark, the associate producer, took me to his trailer. We knocked on the door, and there was Peter Cushing and Vincent Price standing there. The frightening thing was they were covered with make-up that was two inches thick, and they looked like waxworks. I thought, "My god, they're trying to preserve their youth!" Peter said, "Hello my dear. I saw the look on your face when you saw Vincent and I, and I just have to tell you that we're doing a section in the film where we're meant to me 35 years younger. We don't wear this all the time!"

**You weren't a fan of the 'Werewolf Break', which Milton later inserted into your film, were you?**

I was very unhappy about it, because it cut the tension. Milton said, "We've gotta have the break, this is what William Castle does, and all the people love it!" Some people like it, but I hate it.







A Chinese figurine does more harm than good in this variation of the 'Monkey's Paw' legend.

➤ "We signed up for what we thought was a classy movie called *Fen Griffin*, and we ended up with a fairly classy movie of it's type called ...*And Now The Screaming Starts!*," reflects Ogilvy. "Max Rosenberg was quite right of course; *Fen Griffin* isn't a marketable title at all."

*Madhouse*, a wonderfully self-referential mystery-horror that paired Cushing with Vincent Price, marked Amicus's first collaboration with American International Pictures, although it failed to ignite the box office. Voyeuristic werewolf mystery *The Beast Must Die* (1974) followed shortly after, with a William Castle 'Guess the werewolf break' gimmick inserted mid-way through on the insistence of Subotsky (and to the utter bemusement of director Paul Annett). The producer later expressed his unwarranted dissatisfaction of the film, and it became the last Amicus horror picture.

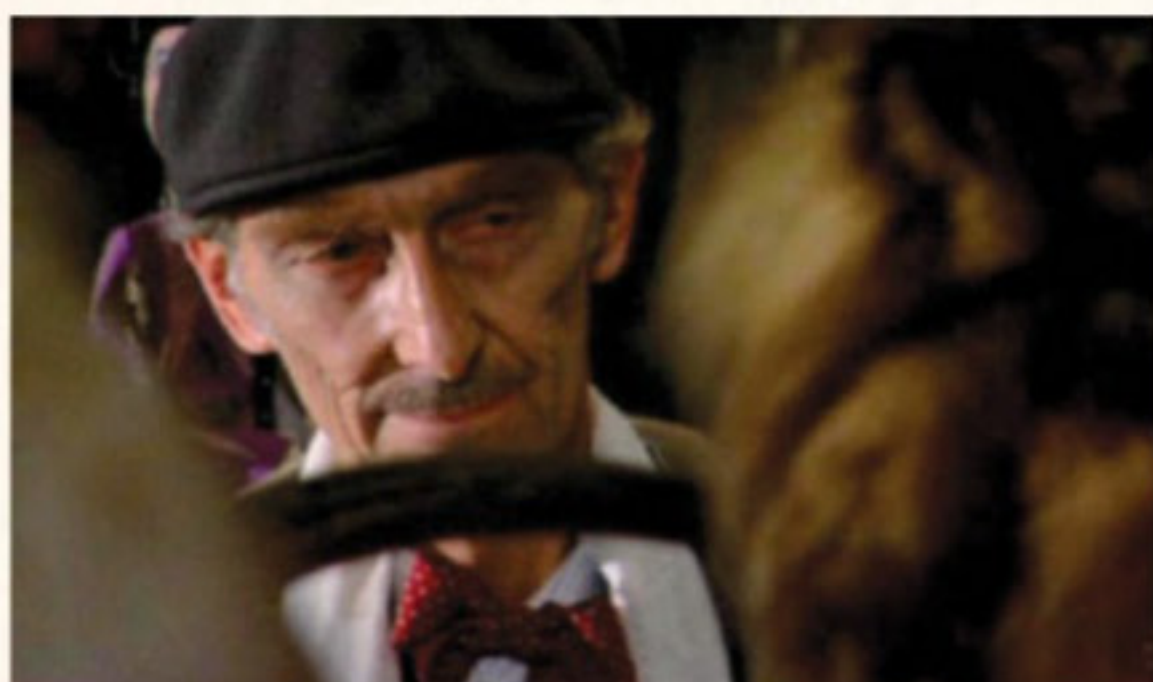
But Amicus had endeavoured to master other genres too, including an inspired deviation into science fiction and fantasy adventure. First, they capitalised on the built-in television audience of *Doctor Who* with a

## "WE SIGNED UP FOR WHAT WE THOUGHT WAS A CLASSY MOVIE CALLED FEN GRIFFIN"

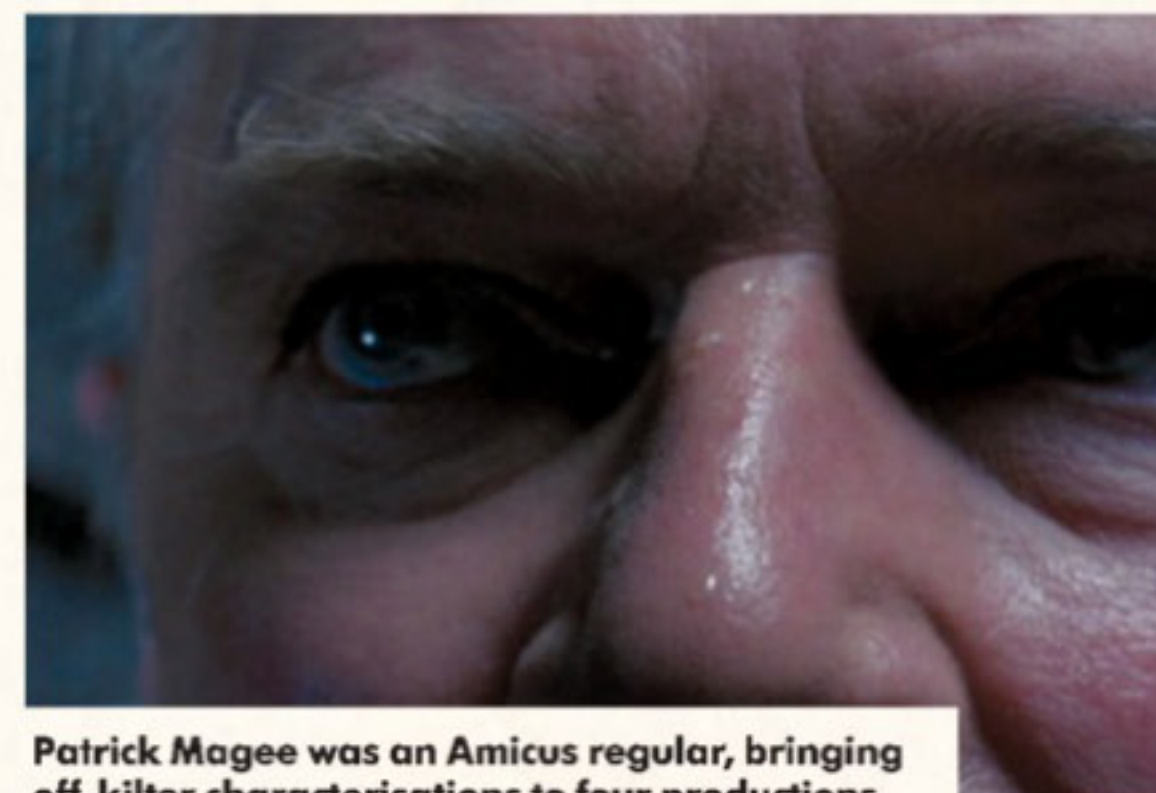
IAN OGILVY



Peter Cushing perfected a Yorkshire accent for his stint as an antiques shop proprietor in *From Beyond The Grave*.



In a cunning twist of fate a deceased man experiences the pain of being brought back to life.



Patrick Magee was an Amicus regular, bringing off-kilter characterisations to four productions.



big-screen adaptation of the popular BBC series. Peter Cushing was cast as a rather dithering incarnation of the doctor, but the gamble paid off handsomely, with the result being *Dr Who And The Daleks* (1965). A sequel was quickly thrust into production, and released the following year in the form of the far superior *Daleks' Invasion Earth 2150 AD* (1966).

**Their other sci-fi efforts**, however, were met with far less critical and commercial acclaim. These included the laughable likes of cheapies *The Terranauts* and *They Came From Beyond Space* (both released in 1967), which were released together as a double bill and quickly written off as the worst films the company ever produced.

With their horror output exhausted, the studio turned to a series of Edgar Rice Burroughs novels to adapt to continue their association with American International Pictures. First up was *The Land That Time Forgot* (1974), an action-orientated fantasy adventure where Doug McClure comes up against an array of puppetry dinosaurs (see director Kevin Connor interview). The film was such a hit with audiences that follow-up *The People That Time Forgot* (1977) came out a few years later, upping the creature ante.

Also adapted from a Burroughs story was the wonderfully quaint *At The Earth's Core* (1976). It headlined Peter Cushing as a Victorian-era scientist who journeys to the centre of Earth in a massive drilling machine, only to discover an ancient world populated

by prehistoric creatures and telepathic birds who feed on women!

By this late period, it was becoming increasingly apparent that Amicus had run its course, and the intricate relationship, which had held the company together for over a decade, was beginning to crumble, ending with a bitter feud between Subotsky and Rosenberg. A subsequent lawsuit marked a sad end to their productive partnership, and Subotsky died of heart disease in 1991 at the age of 69. Even as late as 2003 (a year before his own death), Rosenberg claimed to have been the intricate anchor that held Amicus together, and that he was falsely presumed to have been the 'outside man'.

In 2005, the company was resurrected under the horror label 'Amicus Entertainment'. The first film was *Re-Animator* director Stuart Gordon's well-received and impressively suspenseful low-budget morality thriller *Stuck* (2007). Inspired by a true incident, it stars Mena Suvari as a nurse who tries to conceal an accident when she crashes into a homeless man (Stephen Rea), who becomes suspended alive in her car windscreen.

An ill-conceived remake of Larry Cohen's chilling *It's Alive* followed, and there are proposed plans to reimagine the Amicus portmanteau classic *The House That Dripped Blood*, along with a slew of other low-budget shockers. Time will tell whether this breathes life back into the economical star-studded horror formula that Subotsky and Rosenberg perfected almost half a century ago.

**Dr Who And The Daleks** was the first of two Peter Cushing-starring Doctor appearances.



It represented the first time the Daleks appeared in colour.



**Sequel Daleks' Invasion Earth: 2150 AD** continued in much the same vein.



## THE DIRECTOR'S CUT

### We talk to Kevin Connor about shaping horror

One of Amicus's most popular directors, Kevin Connor guided the studio through new territories with a trio of action-orientated creature feature adventures. Before this, Connor helmed the final Amicus portmanteau films *From Beyond The Grave*, which sees Peter Cushing star as the proprietor of an antiques shop that has some deadly consequences in store for its guilty customers.

#### How were you introduced to Milton Subotsky?

I met Milton in the Seventies when he took four short stories I'd optioned and wrote a linking story for *From Beyond The Grave*. He was affable and modest, and on top of that offered me the directing position!

#### It was the last of the Amicus anthology films.

#### Were you given complete freedom and were you a fan of the previous portmanteaus?

Max and Milton gave me 100 per cent freedom to shoot the film in any style I wished. I never had a note or criticism of the dailies from either of them. To be honest, I was not a great horror film fan, and had never seen any of the Hammer or Amicus films. However, it seemed the easiest way into producing at the time.

#### What are your memories working with the horror legend Peter Cushing in the lead role?

It was a blessing to have such a kind and considerate man taking direction from a rookie director. He made my first experience of saying 'action' and 'cut' very calming, and relieved any anxiety in me. My fondest memory of Peter, a habitual smoker, was how he used to wear white cotton gloves when smoking off-camera to prevent his fingers being stained by nicotine.

#### Your next gig for Amicus was *The Land That Time Forgot* – the first in a series of fantasy-adventure flicks. How challenging were they to film?

The challenge was to make it look expensive and credible given the low budget for such a huge special-effects script. *The Land That Time Forgot* was filmed at Shepperton Studios when the British film industry was at low ebb. The studio was virtually empty – we had the run of the place and the backlot that had the River Ash running through it.

The dinosaurs were beautifully designed and detailed hand puppets by Roger Dicken. Of course, the effects are a bit crude by today's standards, but you have to take into account the time frame in which they were created – and the low budget, of course.

#### Did things differ on *At The Earth's Core*?

We tried a different technique by making all the monsters life-sized so stunt people could get inside and make the movements more natural. It was a bold way of approaching the whole thing. Those films were so much more innocent than science fiction films are today.

#### What do you think made Amicus so unique?

No other company at that time was giving breaks and opportunities so freely to new talent. Milton and Max steered many fledgling directors into their particular world of the horror genre and surrounded them with first-class, dedicated technicians and actors. I think the films Amicus instigated were more than a cut above average. They were carefully thought-out with well-constructed screenplays. I am eternally grateful to Milton and Max.



WHEN STANLEY IPKISS TRIED ON THE MASK, IT WASN'T JUST HIS LIFE THAT WAS CHANGED FOREVER: JIM CARREY ROCKETED TO SUPERSTARDOM AND CAMERON DIAZ WAS TRANSFORMED FROM TEEN MODEL TO HOLLYWOOD LEADING LADY. SCIFINOW LOOKS AT THE POWER OF THE MASK...

WORDS POPPY-JAY PALMER

# THE MASK



## Film

**RUNNING TIME:**

101 mins

**RELEASE DATE:**

29 July 1994

**DIRECTOR:**

Chuck Russell

**WRITERS:** Michael Fallon,

Mark Verheiden,

Mike Werb

**CAST:** Jim Carrey,

Cameron Diaz,

Peter Greene,

Amy Yasbeck, Richard Jeni

## About

Stanley Ipikiss is a hopeless bank clerk, down on his luck and bored with his life. He is used to being pushed around by his co-workers, his clients and even his landlady, and his only escapes are Wile E Coyote, Pepé Le Pew and his dog Milo. But after striking out with his crush Tina Carlyle and being denied entrance to the nightclub Coco Bongo in the same day, he stumbles across a mysterious wooden mask. Trying it on, Stanley is suddenly transformed into a green-faced, zoot-suited trickster with the power to warp reality and breeze through trouble with the force of a human tornado.

In 1989, Dark Horse Comics introduced a new character to their anthology book *Mayhem*, described as a cross between the animator Tex Avery and the Terminator. It had superhuman strength, speed and agility, increased intelligence and the ability to warp and manipulate the fabric of reality in a disturbing and cartoonish manner. Two years later, it was revamped and handed over to aspiring writer-and-artist duo John Arcudi and Doug Mahnke, who made new adventures for the character in a comic series that quickly became one of Dark Horse's bestselling properties. It was called *The Mask*.

The whole thing was trippy and colourful, combining cartoon violence with sharp one-liners in a comic that was madder than most. In 1994, *The Mask* was turned into a film of the same name that became a critically acclaimed worldwide hit. It cast the then relatively unknown actor Jim Carrey in a role that, weirdly, earned him nominations for both a Golden Globe for Best Actor and a Razzie Award for Worst New Star.

The super-elasticated, larger-than-life antihero The Mask is a manic entity that consumes the mind of whoever wears it. Dark Horse Comics says that "even the wimpiest geek would become an indestructible shape-changing super-tornado with a mind for mischief and an appetite for destruction." Pairing *The Mask* with Jim Carrey was a stroke of genius – a match made in heaven – because that is basically what he is: an indestructible, shape-changing super-tornado.

The project even shaped itself around Carrey's acting style. Director Chuck Russell had originally planned for the

movie to be a horror rather than a comedy, with the first script taking a darker tone. But after seeing how Carrey played Stanley Ipikiss and the Mask, it was turned into a vehicle for his unique brand of comedy. Russell has since revealed that casting Carrey in the role of the Mask saved the special effects department a lot of money – they had planned to enhance the Mask's movements digitally to make him seem more cartoonish, but Carrey was so lively and flexible that they didn't bother.

The star's influence on the film didn't stop there: Carrey started his career as a stand-up comedian, and the Mask's famous yellow zoot suit was based on a suit his mother made for him for his first proper stand-up gig. And, as if to get even more of his family's legacy into the film,

Carrey reveal that he based Stanley Ipikiss's characteristics on his own father, describing him as a "nice guy, just trying to get by".

*The Mask* acted as a stepping stone for Carrey's career, and was one of the three films released in 1994 that helped him schlep his name into 'household' territory, the other two being *Ace Ventura: Pet Detective* and *Dumb And Dumber*. Carrey was paid \$450,000 for *The Mask*, which turned out to be the bargain of a lifetime for distributors New Line Cinema, as *Ace Ventura* became a surprise hit that rocketed Carrey to superstardom. The film was a huge box office hit, grossing almost \$120,000,000 domestically and over \$350,000,000 worldwide. It received many favourable reviews from critics, with Carrey's exaggerated performance being

## "IT HELPED CARREY'S NAME INTO 'HOUSEHOLD' TERRITORY"



*The Mask* sees the mild-mannered Stanley discover an object of great power.



## CLASSIC QUOTES

"TELL AUNTIE EM TO LET OLD YELLER OUT. TELL TINY TIM I WON'T BE COMING HOME FOR CHRISTMAS. TELL SCARLETT I DO GIVE A DAMN"

**THE MASK**

**"SOMEBODY STOP ME!"**

**THE MASK**

"IT'S PARTY TIME. P, A, R, T. Y? BECAUSE I GOTTA!"

**THE MASK**

**"WHAT ARE THEY GONNA DO TO ME, SARG? WHAT ARE THEY GONNA DO?"**

**THE MASK**

"IT'S HARD TO FIND A DECENT MAN IN THIS TOWN. MOST OF THEM THINK MONOGAMY IS SOME KIND OF WOOD"

**PEGGY BRANDT**

"LOOK AT THAT! IT'S EXACTLY THREE SECONDS BEFORE I HONK YOUR NOSE AND PULL YOUR UNDERWEAR OVER YOUR HEAD"

**THE MASK**

**"THANK YOU! YOU LOVE ME! YOU REALLY LOVE ME"**

**THE MASK**

"IT'S A POWER TIE. IT'S SUPPOSED TO MAKE YOU FEEL POWERFUL"

**STANLEY IPKISS**

**"SSSSSSSMOKIN'!"**

**THE MASK**

"OUR LOVE IS LIKE A RED, RED ROSE... AND I'M A LITTLE THORNY"

**THE MASK**

"I'M JUST AN EX-EMPLOYEE WHO'S COME FOR HIS BACK PAY. OR SHOULD I SAY PAYBACK!"

**DORIAN TYRELL**





1994 was a bumper year for Carrey, including not only *The Mask*, but also *Dumb And Dumber* and *Ace Ventura: Pet Detective*.



As well as Carrey, the film also boosted the career of Cameron Diaz.

➤ dubbed 'joyful' by noted critic Roger Ebert, and even became the second-highest grossing superhero movie at the time of release, behind only Tim Burton's *Batman*.

Though Carrey is perhaps best known for his personal brand of over-the-top comedy, he's also a pretty familiar face in superhero movies based on comic-books. *The Mask* marked his first venture into the genre, but it's impossible to forget his rendition of Dr Edward Nygma, aka the Riddler in 1995's *Batman Forever*. Likewise, his turn as born-again Christian and patriotic badass Colonel Stars and Stripes in *Kick-Ass 2* made the news when Carrey decided to withdraw his support for the film due to his own stance on violence.

*The Mask* was very profitable, so much so that New Line lost no time in getting a sequel, *The Mask II*, in the works. Unfortunately for them, Jim Carrey turned down the opportunity to reprise his role, and declined the \$10,000,000 offered to him – a sum of money that would have set records. After working on the sequel to *Ace Ventura: Pet Detective*, *When Nature Calls*,

Carrey became convinced that playing the same role twice offered him no challenges as an actor, and took an oath never to reprise roles. Carrey stuck to this for a while, but alas the *Dumb And Dumber* sequel *Dumb And Dumber To* has led Lloyd Christmas and Harry Dunne to come out of hiding after almost 20 years (if we're not counting the god awful sort-of-sequel *Dumb And Dumberer: When Harry Met Lloyd*).

Carrey's wasn't the only career *The Mask* gave a leg up to; it seems like Cameron Diaz has been in the public consciousness for centuries, but *The Mask* was actually her first acting job. She started out as a fashion model when she was 16, and worked around the world with big companies like Levi's and Calvin Klein. When Diaz was 21, *The Mask's* producers saw her leaving a modelling agency and got her to audition. They originally wanted former Playmate Anna Nicole Smith for the role of Tina Carlyle, but the decision was retracted after Diaz's 12th audition. Since that first film appearance, Diaz has



The film took its lead from the Dark Horse Comics character of the same name.

Ultimately, *The Mask* would prove to be a surprise hit.

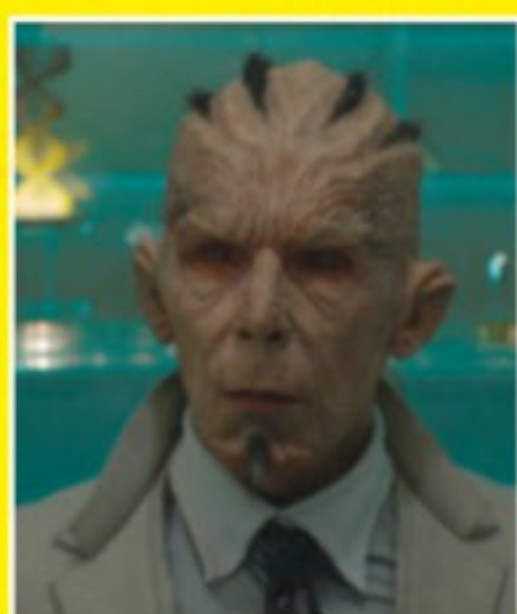


## "THE MASK HAS STOOD THE TEST OF TIME"

### ALL ABOUT THAT FACE

The five weirdest prosthetics jobs used in film

#### THE BROKER GUARDIANS OF THE GALAXY (2014)



1 The Broker wasn't supposed to be hideous, but he's really hard to look at. He's just so gross. Look at the head ridges. Look at that hair! And those wobbly bits bobbling about on his chin. Ugh. It's gross.

#### STEVE WEST THE INCREDIBLE MELTING MAN (1977)



2 The actor Alex Rebar was apparently so impatient and uncooperative during make-up sessions that he didn't wear all the facial prosthetics that were designed for him. He still looked gruesome though.

#### SETH BRUNDLE THE FLY (1986)



3 *The Fly* was brilliant, but the film's make-up department in particular performed a near miracle with Seth Brundle: they managed to make Eighties Jeff Goldblum not look sexy.




continued her uphill gentle bike ride to leading lady-status and world domination.

After its success, in 2005, an apparently unrelated film, *Son Of The Mask*, was released, but the long and short of it was that it sucked. It was directed by Lawrence Guterman and starred Jamie Kennedy, with Alan Cumming as Loki, the original owner of the mask itself. After Jamie Kennedy's dog stumbles across the mask and brings it into the house, Jamie Kennedy and his wife Traylor Howard (*Monk*) conceive a child 'born of the mask', sparking a chain of fun family hijinks.

The hijinks weren't so fun upon release: the film bombed at the box office and the reviews might as well have been blank save a clip art of someone giving the finger. Richard Roeper from *At The Movies* said, 'This is the closest I've ever come to walking out halfway through a film, and now that I look back on the experience, I wish I had,' while Lou Lumerick of the *New York Post* thought that 'parents who let their kids see this stinker should be brought up on abuse charges'. It did manage to pick up a few award nominations though. It was the most nominated film at the 2005 Golden Raspberry Awards, being up for the 'honours' in Worst Picture, Worst Director, Worst Screenplay, Worst Actor, Worst Screen Couple (the nominees

being Jamie Kennedy and anybody stuck sharing the screen with him), Worst Supporting Actor (for both Alan Cumming and the late Bob Hoskins), and Worst Remake or Sequel, which it won. It also received ten nominations and five wins at the Stinkers Bad Movie Award, including Most Annoying Fake Accent – Male for Kal Penn, Least 'Special' Special Effects and Most Intrusive Musical Score. Basically, it was dreadful; the tagline was 'the next generation of mischief'. It scored a rating of 20 per cent on Metacritic and six per cent on Rotten Tomatoes, with the latter's critics consensus reading, 'Overly frantic, painfully unfunny, and sorely missing the presence of Jim Carrey'. You get the idea.

*The Mask* – the good one – has stood the test of time. Though it probably won't go down in history as one of the greats of the 20th Century, people still remember it and widely regard it as a fun family film. People still dress up in a green mask and yellow suit at Halloween and elongate the 'S' whenever they say the word 'smoking'. Both Carrey and Diaz have since gone on to bigger budgets, and comic-book movies have moved on, but once watched, no one can forget *The Mask*. 



*The Mask* is out now on DVD and Blu-ray.

Despite its acclaim, Carrey refused to return for a sequel.



### DARKNESS LEGEND (1985)



**4** Tim Curry's whole body was encased in make-up. Once, he got so impatient and claustrophobic that he removed it too quickly and took some of his skin off with the glue. That's enough for us.

### JIM WHITNEY SOCIETY (1989)



**5** He was designed to look like a face emerging from an anus. It doesn't get weirder than this. Tip: If you even need to Google 'Society screencaps' at work for some reason, use Incognito.

### WATCH FIRST



### DARKMAN (1990)

When Liam Neeson is burnt alive, he returns from the grave to seek revenge on those who wronged him.

### WATCH NEXT



### KICK-ASS (2010)

A comic-book nerd decides to become a superhero after a mugging that leaves him unable to feel pain.

## YOUR TAKE ON THE CLASSIC

WHAT YOU THOUGHT @SCIFINOW



"Aw man, I love that movie. Hottest Cameron Diaz has ever looked."  
**@DammitPhil**



"Good film, but sadly was not as insane as the original comic series."  
**@ParsonsFiction**



"Hated it then, hate it now."  
**@MsNightshade**



"Still a great film! Though I don't like the sequel."  
**@The\_LizMarshall**



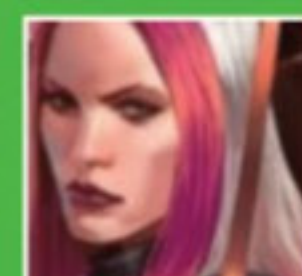
"I can't believe it's been 20 years, what have I been ssssssssssmokin'!"  
**@judster85**



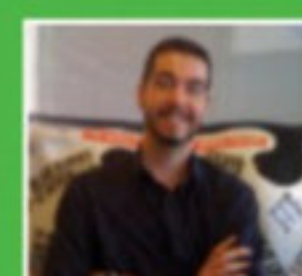
"It was cute. I'm not a Jim Carrey fan though. I liked the comic book-iness of it. Very *Who Framed Roger Rabbit*."  
**@MsCrisis**



"Thought it was the perfect movie suited to Jim Carrey, probably the role he was born to do. I was in stitches when I first saw it."  
**@safcinexile**



"A true comedy classic. Personally for me one of the few films that Jim Carrey gets upstaged (by Milo the Dog). Love this film."  
**@Monzo38**



"It made quite an impression years ago. It was the perfect vehicle for an amazing performer."  
**@johnniewifi**




The film's slapstick was a departure from the comics' dark tone.



*The Mask* was Diaz's first film role.





Lost River Lake  
was a  
thriving resort -  
until they  
discovered...

# PIRANHA

STARRING

BRADFORD  
DILLMAN

HEATHER  
MENZIES

KEVIN  
McCARTHY

KEENAN  
WYNN

BARBARA  
STEELE

CO-STARRING DICK MILLER BELINDA BALASKI

SCREENPLAY BY JOHN SAYLES STORY BY RICHARD ROBINSON and JOHN SAYLES

MUSIC BY PINO DONAGGIO PRODUCED BY JON DAVISON DIRECTED BY JOE DANTE

COPRODUCED BY CHAKO VAN LEEUWEN EXECUTIVE PRODUCERS ROGER CORMAN JEFFREY SCHECHTMAN



FLASHBACK

# PIRANHA

CONSIDERED BY STEVEN SPIELBERG TO BE "THE BEST JAWS RIP-OFF", JOE DANTE'S ORIGINAL SCI-FI HORROR PIRANHA STANDS OUT FROM THE COUNTLESS ARRAY OF NATURE-BITES-BACK FLICKS THANKS TO ITS IN-YOUR-FACE AND UNAPOLOGETIC ODE TO GENRE FILMMAKING. WE CHAT TO JOE DANTE ABOUT DIRECTING A B-MOVIE CLASSIC...

WORDS OLIVER PFEIFFER

**Just when audiences thought it was safe to go back in the water, *Piranha* came along to give them yet another reason to stay away from the sea. Spurred on by the success of *Jaws*, B-movie maestro Roger Corman was keen to capitalise on the fear of the deep phenomenon, which was already being marred by a wave of spineless cash-ins like *Tentacles*, *Mako: The Jaws Of Death* and *Barracuda*. "[With *Piranha*] we decided to do the exact opposite. Instead of something giant, this was very tiny fish so that we wouldn't be accused of copying *Jaws*," said the exploitation master.**

Japanese actress and producer Chako van Leeuwen held the rights to Richard Robinson's original *Piranha* story, which had the hokey premise of bathers drawn into piranha-infested waters by a grizzly bear following a forest fire. What attracted Corman's interest, however, was a rewrite by budding scribe John Sayles. The future Oscar-nominated screenplay writer and indie filmmaker was able to bring better plausibility to the premise by reworking the story around the accidental release of scientifically contained mutant predators into summer resort waters. He also introduced a shrewdly satirical element that distinguished itself from the relentless slew of creature features that took themselves too seriously. Appealing to Corman's left-wing sensibilities was a political back story that suggested the mutant piranhas were being bred for Vietnamese warfare.

Having cut his teeth editing trailers for Corman movies, serving as the editor on Ron Howard's directorial debut *Grand Theft Auto* and co-directing Corman cheapie *Hollywood Boulevard*, B-movie graduate Joe Dante was an inspired choice to helm *Piranha*. "We had all the things you're not

supposed to have in one movie – shooting underwater, special effects, dogs and children," says the filmmaker. "You're not supposed to do all those things at once, but we didn't know any better."

Principle photography took place over a 20-day period in and around Griffith Park in Texas, eight days of which were allocated to underwater shooting. Legendary science fiction filmmaker Jack Arnold became an advantageous presence on set. "His daughter was the casting director on the film, and had been an actress before, so Jack was very interested in the movie," explains Dante regarding the director behind Fifties classic *Creature From The Black Lagoon*, which was a film *Piranha* aspired to. "Of

course, I was a huge fan, having been brought up on his movies, and he had some advice about shooting horror movies and filming underwater, all of which we took on."

The presence of another icon came with the hiring of veteran actor Kevin McCarthy, famed for playing the raving lead in the original 1956 sci-fi classic *Invasion Of The Body Snatchers*. "I'd always been a big fan of Kevin's," says Dante, who would subsequently cast McCarthy for significant roles in *The Howling*, a segment of *Twilight Zone: The Movie* and as one of the main antagonists in *Innerspace*. "He was the first method actor I'd ever worked with, and the first thing he had to do was have this big fight with Bradford Dillman. ➤

**"WE HAD THE THINGS YOU'RE NOT MEANT TO HAVE: SHOOTING UNDERWATER, SPECIAL EFFECTS, DOGS, CHILDREN"** JOE DANTE



*Piranha* represented Joe Dante's attempt to capitalise on the success of *Jaws*.



Bradford Dillman and Heather Menzies-Urich starred in *Piranha*.



**"IN THE REMAKE THE PIRANHAS ARE EATING PEOPLE'S PENISES!"** JOE DANTE



➤ Being low budget, we didn't have stunt doubles, and he took the role very seriously and almost killed him!"

Other familiar genre faces included Mario Bava screen queen Barbara Steele (who had previously featured in Corman's classic Edgar Allan Poe adaptation *The Pit And The Pendulum*) and Corman regular Dick Miller, who would equally become a future Dante mainstay, and in *Piranha* played a corrupt mayor caricature in an overt nod to Murray Hamilton's character in *Jaws*.

With casting secured, the biggest challenge facing production was dramatising the titular threat in a convincing manner on such a tight budget. Though piranhas had featured in a clutch of films before, including 1962 Hammer Studios swashbuckler *The Pirates Of Blood River*, this would be the first time the carnivorous creatures took centre stage. "There was famous footage of piranhas eating a cow underwater, which was the textbook example of what a piranha looked like in action, but we realised there was no way we were going to use that on our budget," reveals Dante. "Ultimately, we come up with a concept of fish puppets that could be rammed into a shot, which we filmed at eight frames a second to make them look like they were travelling really fast."

**Fresh from their** groundbreaking work on *Star Wars: A New Hope*, future Academy award-winning FX maestros Phil Tippett and Rob Bottin were employed to work on the intricate creature design and special make-up effects on *Piranha*. Subsequently, the superbly makeshift trick of having rubber piranhas on rods with trigger handles to operate their mouths was used for the underwater attack scenes, including the particularly tense struggle on a dismantling raft, where the rods were inserted down the throats of the fish and cleverly operated from above to hide the mechanisms. In addition, the fish were fitted with steel teeth that could easily tear through prosthetic limbs, while air blasters were used underwater to produce the vigorous bloody water-bubble effect during the attacks.

"We managed to get pretty convincing shots of the piranhas eating people underwater," observes Dante. "What we couldn't master was a group shot, because we didn't have the ability to make the piranhas look like they were massing in an individual way – so their relations to one another in the water were always the same."

Despite the largely successful low-budget innovations, once principle photography had wrapped and Dante had assembled all the filmed footage in the editing room he became convinced that he had a disaster on his hands. "I looked at it, and thought that it was the worst movie that had ever been made," admits the director, who consequently lived in the editing suite, editing around the clock in an attempt to 'save the movie'. "I was spending all my time trying to figure out whether it was better we show the piranhas for four frames or for eight frames? Was it better we speed them up or better we do opticals? I couldn't see the forest for the trees!"

But an even bigger problem was surfacing in the form of the return of an infamous great white, which threatened the entire release of *Piranha*. "When Universal discovered that Roger Corman was creating *Piranha* and that it would be released within the

same time frame as *Jaws 2*, they got very worried and tried to get an injunction to keep the picture from being released," reveals Dante. "They had successfully done this with another movie called *Great White* (aka *The Last Shark*), which they managed to keep off the market in America."

Ironically, it was Steven Spielberg, the director of the original summer blockbuster, who subsequently reassured Universal that *Piranha* was a parody of giant fish movies. "He told them it didn't have anything to do with *Jaws*, and they were told to lay off, so even though I didn't know him at the time, Spielberg was partially reasonable for letting them have the movie."

And just like *Jaws*, all the blood, sweat and tears paid off at the box office when *Piranha* became New World Pictures' most successful movie release, and an

even greater success for co-financer United Artists, who released it in South America, where piranhas were a known threat. "Luckily, it turned out fine, and was very successful for Roger. It ended up being my last Roger Corman movie," acknowledges Dante.

For the filmmaker, who would go on to direct *The Howling*, two *Gremlins* films and *Matinee*, the experience and economical lessons learned on *Piranha* would, like other graduates from the infamous Roger Corman School of filmmaking, prove invaluable. "They were pretty much the lessons you learn on any Corman film: how you can maximise the amount of screen time you're shooting, how you can put down a dolly track and shoot three scenes off it... tricks that you use to save time when you don't have any time, then when you get on a real movie you find yourself still

**For Dante, *Piranha* proved to be a masterclass in shooting a low-budget film.**



**The Roger Corman-produced film ultimately achieved impressive results.**



**The piranhas themselves required some creative filming in order to be realised.**





Notably, *Piranha's* ending is far more bittersweet than that of *Jaws*.

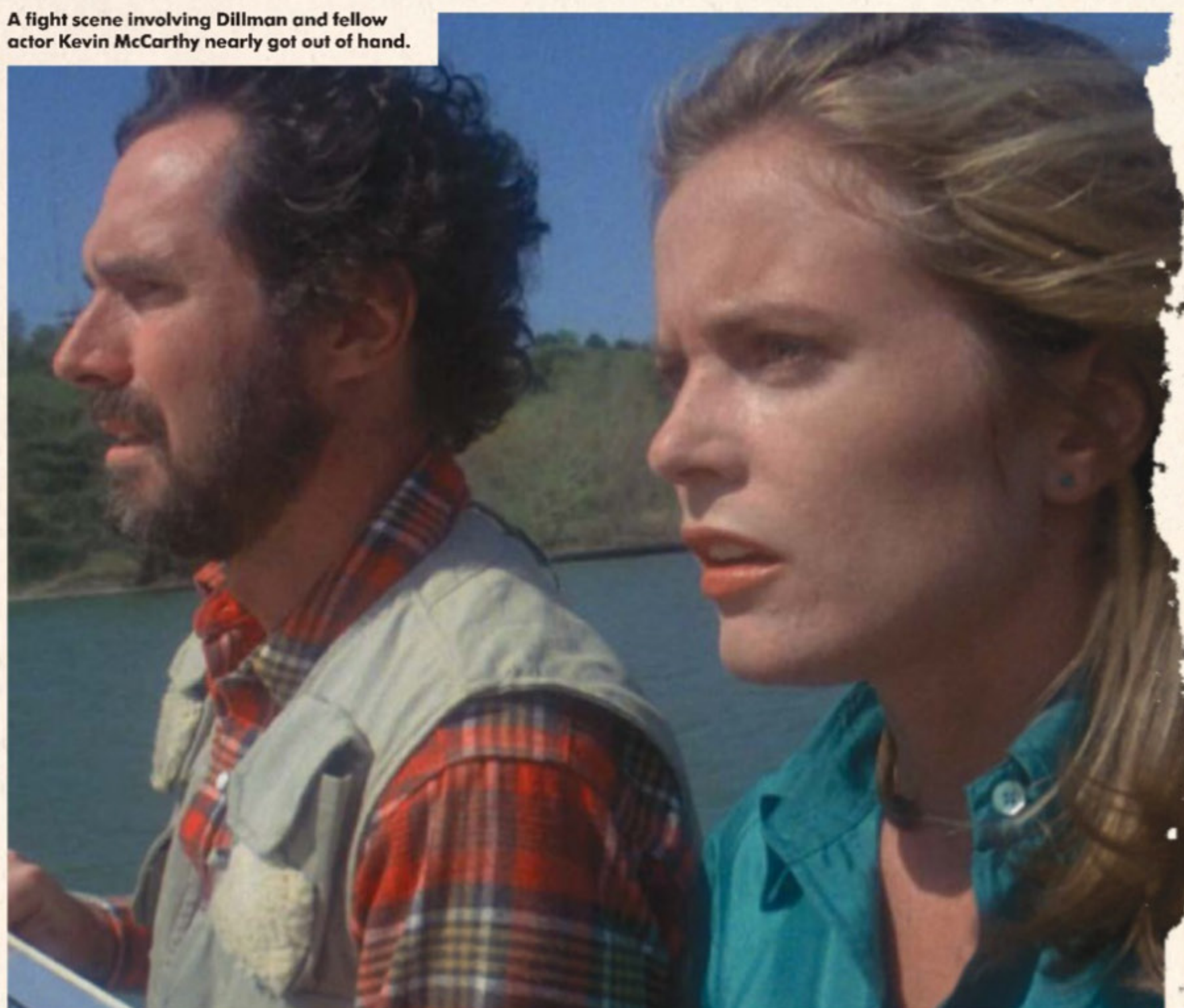


Dick Turner is memorable as Buck Gardner – a nod to Murray Hamilton's Mayor Vaughn in *Jaws*.

using the same tricks because they work, and you find yourself having time to do other things better."

Commencing with a fearsome *Jaws*-inspired pre-title opener where skinny-dipping teens are attacked in a pool that obscures the horror lurking below, *Piranha* is a superbly satirical shocker that doubles up as a loving tribute to B-movie cinema. Particularly memorable moments include a Ray Harryhausen-esque stop-motion creature homage in a laboratory, the mauling of a swimming instructor who is dragged away into oblivion by a school of piranhas, and an unexpectedly climatic bloodbath on a group of kids at a Summer school camp. "I think that was really surprising, as nobody thought we'd actually have those kids eaten by piranhas, but Corman insisted on as much gore as possible!" reveals Dante.

A fight scene involving Dillman and fellow actor Kevin McCarthy nearly got out of hand.



Three years later, the inevitable sequel surfaced in the form of James Cameron's infamously misguided directorial debut *Piranha 2: The Spawning* (see box out). But apart from a humourless Corman-produced made-for-TV remake in 1995 (which stole piranha footage from Dante's film wholesale), it would be several decades before the flesh-eating fish would strike again in the form of Alexandre Aja's entertainingly playful 3D remake starring Christopher Lloyd (*Back To The Future*).

"He offered me a part, but it turned out I couldn't do it," reveals Dante, who admits to not having seen the film. "I saw the trailer, and understood exactly what they were doing. It shows how times have changed, because in our movie the big thing was that the piranhas were eating people's breasts, but in the [remake] the piranhas are eating people's penises!"

## PIRANHA II: THE SPAWNING

### TITANIC DIRECTOR JAMES CAMERON CUT HIS DIRECTORIAL TEETH ON THIS DECIDEDLY FISHY SEQUEL

It's ironic that James Cameron, one of today's most notoriously controlling filmmakers, started his directing career having his debut feature film taken away from him. Cameron was a replacement director for Miller Drake, the head of Roger Corman's post-production.

Drake had suggested an ill-received story that resurrected Kevin McCarthy's heavily mutilated mad scientist from Dante's original film and had him work on an abandoned oil rig where, fuelled by revenge, he develops a breed of flying killer piranhas. Drake also toyed with bringing back genre icon Barbara Steele, who ended up having her head smashed into a fish tank.

Another Corman graduate, Cameron had worked as a miniature model maker, and was originally hired as the SFX supervisor on the sequel before he replaced Drake as director. He re-wrote the screenplay under a pseudonym, which had events take place at a Caribbean island resort where guests are attacked by a new breed of flying piranhas.

However, production soon turned sour when producer Ovidio G Assonitis clashed with Cameron over the majority of his artistic decisions, which culminated in the director being effectively 'fired' after only a couple of weeks on production, and Cameron was barred from seeing his footage. Allegedly, Cameron later broke into the editing room to re-cut the film, and struck a deal with a distributor to buy his re-cut version, which received a limited region release on video.

Notable for the casting of future *Aliens* actor Lance Henriksen, the official *Piranha II: The Spawning* release received abysmal reviews, and was considered a contender for one of the worst movies ever made. Even though Cameron stressed that they contractually couldn't remove his name from the film, he would sarcastically comment that it was the 'best flying piranha film ever made!'







# THE SCIFINOW X-MEN: THE ANIMATED SERIES QUIZ

ARE YOU A MUTANT OR JUST A MUTT? X-CELLENT OR X-CEPTIONALLY BAD? SEE WHERE YOU RANK AT THE XAVIER INSTITUTE WITH OUR QUIZ...

## TECHNICALITIES

1. In what years did *X-Men: The Animated Series* air from and to?
2. What was the title of the two-part pilot episode?
3. On which national holiday did it make its debut?
4. How many episodes of *Spider-Man: The Animated Series* featured the X-Men?
5. What was the title of the last ever episode?

## HAVE SOME CHARACTER

6. Who does Wolverine break into a Nazi establishment with in the episode 'Old Soldiers'?

7. In the episode 'Xavier Remembers', who manipulates Professor X's mind after he suffers a concussion?
8. Which villain takes over the Eagle One space station in the episode 'Phoenix Saga (Part 1): Sacrifice'?
9. Which two members of the X-Men team get married?
10. What is Wolverine's former sweetheart Yuriko's supervillain name?

## WHAT TEAM?

11. What does Gambit's mutation allow him to do?
12. Which member of the X-Men team can control the weather?
13. Who is the team's newest member?

14. What metal alloy was bonded to Logan's bones by Weapon X?

15. Who founded the X-Men?

## ODDS AND ENDS

16. Who wrote the series' distinctive opening theme?
17. Corsair is the leader of which group of heroes?
18. Who does Wolverine give his blood to when caught in a crisis while Christmas shopping in Manhattan?
19. What is the name of Rogue's first boyfriend who she unwittingly drained with a kiss in the past?
20. Who kidnaps 'firework'-generator Jubilee in the episode 'The Fifth Horseman'?

**DIDN'T HE/SHE DO WELL!** See how you did with our arbitrary scoring system

**16-20**  
**PROFESSOR X**  
When you are a telepath as skilled and powerful as Professor X, you don't need to know the answers to ace a quiz; just read its mind. But you probably knew the answers anyway. Smug fool.

**11-15**  
**JEAN GREY**  
Like your valued teacher Professor X, your telepathic powers make quiz-taking a piece of cake, but we all know you crammed the night before anyway. Probably made flash cards and everything.

**6-10**  
**JUBILEE**  
Even though you can produce pyro-kinetic sparks from your hands, your teammates don't let you get involved in the big missions. It's probably for the best if you just stay at home and watch cartoons.

**0-5**  
**MORPH**  
You can be resurrected, but you can't pass a quiz. You may be the only mutant who can make Wolverine laugh, but that's not going to help you here. Morphing into Professor X might help you pass.

**ANSWERS:** 1. 1992-1997 2. NIGHT OF THE SENTINELS (PART 1 & PART 2) 3. HALLOWEEN (1992) 4. 5. GRADUATION DAY 6. CAPTAIN AMERICA 7. THE SHADOW KING 8. ERIK THE RED 9. CYCLOPS AND JEAN GREY 10. LADY DEATHSTRIKE 11. CHARGE OBJECTS WITH EXPLOSIVE ENERGY 12. STORM 13. JUBILEE 14. ADAMANTUM 15. PROFESSOR CHARLES XAVIER 16. RON WASSERMAN 17. THE STARJAMMERS 18. LEECH, THE LITTLEST MORLOCK 19. CODY 20. FABIAN CORTÉZ



# FOR PEOPLE WHO ♥ RETRO GAMES

www.retrogamer.net



# retro GAMER

Available  
from all good  
newsagents and  
supermarkets

ON SALE NOW

👾 Pit-Fighter 👾 Jez Sans 👾 PlayStation 👾 Automate 👾 Eternal Champions



## BUY YOUR ISSUE TODAY

Print edition available at [www.imagineshop.co.uk](http://www.imagineshop.co.uk)

Digital edition available at [www.greatdigitalmags.com](http://www.greatdigitalmags.com)

Available on the following platforms



[facebook.com/RetroGamerUK](https://facebook.com/RetroGamerUK)



[twitter.com/RetroGamer\\_Mag](https://twitter.com/RetroGamer_Mag)



# Genki Gear Tshirts

the horror...  
the horror...



bloodbath panda

**Weird, but still rather nice!**

[www.genkigear.com](http://www.genkigear.com)



IMAGINE TARENTINO DIRECTING CIRQUE DU SOLEIL - YOU'RE ONLY HALF WAY THERE!

"YOU HAVE TO SEE THIS! One day something  
WILL go wrong and you want to be able to say  
you were there when it did!"  
*Graham Norton*

**2-FOR-1**

offer for our readers  
send an SAE to:  
CIRCUS OF HORRORS  
PO BOX 4538  
LONDON  
SW19 8XU

# THE CIRCUS OF HORRORS

THE NIGHT OF THE  
**zombie**

"BLOODY MARVELLOUS!"

★★★★★  
*Edinburgh Evening News  
Festival Review*

"Completely wowed the audience"  
*The Daily Mail*

"FREAKY, FUNNY,  
SHOCKING & SEXY!"

★★★★★  
*Bizarre*

"FREAKING AWESOME"  
*The Sun*

"A Bloody Good Night Out"  
*The Times*

"BLOODY  
GOOD FUN!"

★★★★★  
*Time Out*

**CIRCUSOFHORRORS.CO.UK**

**SATAN BIZARRE BSH ROCK Le Maitre HAMMER skinDeep**

**WARNING:** The Circus of Horrors contains some nudity and language of an adult nature, it is not suitable for children, sissies or chavs. This show contains nuts! The dangerous nature of our performances means individual acts may sometimes change

<b>SEVENOAKS</b>	The Stag	01732 450 175
19 NOV	stagsevenoaks.co.uk	T
<b>FAREHAM</b>	Ferneham Hall	01329 231 942
20 NOV	fernehamhall.co.uk	
<b>EXMOUTH</b>	Pavilion	01395 222 477
21 NOV	exmouthpavilion.co.uk	T
<b>LONDON</b>	Coronet Theatre	08444 993 666
23 NOV	ticketmaster.co.uk	
<b>BROXBOURNE</b>	Civic Hall	01992 441 946
24 NOV	broxbourne.gov.uk/leisure	T
<b>GLASGOW</b>	King's Theatre	0844 871 7648
25 NOV	ambassadortickets.com/King's-Theatre	T
<b>BRADFORD</b>	St Georges Hall	01274 432 000
26 NOV	bradford-theatres.co.uk/st-georges-hall	T
<b>CREWE</b>	Lyceum Theatre	01270 368 242
27 NOV	crewe.lyceum.co.uk	T
<b>NEWTOWN</b>	Theatr Hafren	01686 614 555
28 NOV	theatr Hafren.co.uk	T
<b>LLANDUDNO</b>	Venue cymru	01492 872 000
29 NOV	venuecymru.co.uk	T
<b>BRIGHTON</b>	Theatre Royal	08448 717 650
8 JAN	ambassadortickets.com/brighton	T
<b>POOLE</b>	Lighthouse	0844 406 8666
9 JAN	lighthousepoole.co.uk	T
<b>PAIGNTON</b>	Palace Theatre	01803 665 800
10 JAN	palacetheatrepaignton.co.uk	
<b>EXETER</b>	Corn Exchange	01392 665 938
11 JAN	exeter.gov.uk/cornexchange	T
<b>ANDOVER</b>	Lights	01264 368 368
12 JAN	thelights.org.uk	
<b>MILTON KEYNES</b>	Theatre	0844 871 7652
13 JAN	atgtickets.com/venues/milton-keynes-theatre	T
<b>SWANSEA</b>	Grand Theatre	01792 475 715
14 JAN	swansea.gov.uk/swanseagrandtheatre	T
<b>YEovil</b>	Octagon	01935 422 884
15 JAN	octagon-theatre.co.uk	
<b>SOUTHEND</b>	Cliffs Pavilion	01702 351135
16 JAN	thecliffspavilion.co.uk	T
<b>BUXTON</b>	Opera House	0845 127 2190
17 JAN	buxtonoperahouse.org.uk	
<b>NEWARK</b>	Palace Theatre	01636 655 755
18 JAN	palacenewark.com	
<b>BRACKNELL</b>	South Hill Park	01344 484 123
19 JAN	southhillpark.org.uk	
<b>KETTERING</b>	Lighthouse Theatre	01536 414 141
20 JAN	lighthouse theatre.co.uk	
<b>HEREFORD</b>	Courtyard Theatre	01432 340 555
21 JAN	courtyard.org.uk	T
<b>STOKE</b>	Victoria Hall	0844 871 7649
23 JAN	ambassadortickets.com/Victoria-Hall	T
<b>WOLVERHAMPTON</b>	Civic Theatre	08703 207 000
24 JAN	wolvescivic.co.uk	T
<b>BILLINGHAM</b>	Forum	01642 552 663
25 & 26 JAN	forumtheatrebillingham.co.uk	
<b>GRIMSBY</b>	Auditorium	0844 847 2426
28 JAN	grimsbyauditorium.org.uk	
<b>SHEFFIELD</b>	City Hall	01142 789 789
29 JAN	sheffieldcityhall.co.uk	T
<b>NEWCASTLE</b>	Grand Opera House	08444 993 666
30 JAN	ticketmaster.co.uk	T
<b>AYR</b>	Town Hall	01292 288 235
31 JAN	ayrgaiety.co.uk	
<b>STIRLING</b>	Albert Halls	01786 473 544
1 FEB	alberthalls.stirling.gov.uk	
<b>MOTHERWELL</b>	Concert Hall	01698 274 545
2 FEB	northlanarkshire.gov.uk/entertainment	
<b>STRATHPEFFER</b>	Pavilion	01997 420 124
4 FEB	strathpefferpavilion.org	
<b>DUNDEE</b>	Whitehall Theatre	01382 434 940
5 FEB	whitehalltheatre.com	
<b>BARROW</b>	Forum Theatre	01229 820 000
6 FEB	theforumbarrow.co.uk	
<b>GREENOCK</b>	Beacon	01475 723 723
7 FEB	beaconartscentre.co.uk	
<b>FALKIRK</b>	Town Hall	01334 506 850
8 FEB	ticketweb.co.uk	
<b>LIVERPOOL</b>	Empire Theatre	0844 871 3017
9 FEB	atgtickets.com/venues/liverpool-empire	
<b>PRESTON</b>	Guild Hall	0845 344 2012
10 FEB	prestonguildhall.com	
<b>BARNSTAPLE</b>	Queen's Theatre	01271 324 242
11 FEB	northdevontheatres.org.uk/queens-theatre	T
<b>BOURNEMOUTH</b>	Pavilion	0844 576 3000
12 FEB	bic.co.uk	T
<b>PLYMOUTH</b>	Plymouth Pavilions	0845 146 1460
13 FEB	plymouthpavilions.com	T
<b>SOUTHSEA</b>	Kings Theatre	02392 828 282
14 FEB	kings-southsea.com	
<b>BIRMINGHAM</b>	Alexandra Theatre	0844 871 3011
16 FEB	alexandratheatre.org.uk	
T = TICKETS ALSO AVAILABLE TO PURCHASE FROM		
08444 993 666		ticketmaster.co.uk



# SciFiNow

THE WORLD'S BEST SCI-FI, FANTASY  
AND HORROR MAGAZINE

NEXT ISSUE 11 FEBRUARY

**DON'T  
MISS OUT**  
Turn to page 56  
to subscribe!

# CHAPPIE

Director Neill Blomkamp on his fun follow-up to  
District 9 and Elysium

## SciFiNow

Imagine Publishing Ltd  
Richmond House 33 Richmond Hill  
Bournemouth Dorset BH2 6EZ  
☎ +44 (0) 1202 586200  
[www.imagine-publishing.co.uk](http://www.imagine-publishing.co.uk)  
[www.scifinow.co.uk](http://www.scifinow.co.uk)  
[www.greatdigitalmags.com](http://www.greatdigitalmags.com)

### Magazine team

**Deputy Editor Steve Wright**  
[steve.wright@imagine-publishing.co.uk](mailto:steve.wright@imagine-publishing.co.uk)

☎ 01202 586244

**Senior Designer Marcus Faint**  
**Senior Staff Writer Jonathan Hatfull**  
**Staff Writer Poppy-Jay Palmer**  
**Photographer James Sheppard**  
**Editor in Chief James Hoare**  
**Senior Art Editor Duncan Crook**  
**Publishing Director Aaron Asadi**  
**Head Of Design Ross Andrews**

### Contributors

Chris Anderson, Bartosz Czaturski, Sarah Dobbs, Edward Gross, Matthew Handrahan, Darran Jones, Kevin McGivern, Katherine McLaughlin, Joe Nazzaro, Jen Neal, Claire Nicholls, Phil Noto, Jack Parsons, Oliver Pfeiffer, Rebecca Richards, Michael Simpson, Laura Sneddon, Josh West

### Cover image

Star Wars: The Force Awakens © Lucasfilm Ltd & TM. All Rights Reserved / Artwork © Phil Noto  
Terminator 3: The Rise Of The Machines © 2003 Warner Bros. Entertainment and Columbia Pictures Industry, Inc.  
The Mask © 1994 New Line Productions Inc., All Rights Reserved  
Jupiter Ascending © 2014 Warner Bros. Entertainment Inc., All Rights Reserved

### Advertising

Digital or printed media packs are available on request.

**Head Of Sales Hang Deretz**

☎ 01202 586442

[hang.deretz@imagine-publishing.co.uk](mailto:hang.deretz@imagine-publishing.co.uk)

**Account Manager Anthony Godsell**

☎ 01202 586420

[anthony.godsell@imagine-publishing.co.uk](mailto:anthony.godsell@imagine-publishing.co.uk)

### International

SciFiNow is available for licensing. Contact the International department to discuss partnership opportunities.

**Head Of International Licensing Cathy Blackman**

☎ +44 (0) 1202 586401

[licensing@imagine-publishing.co.uk](mailto:licensing@imagine-publishing.co.uk)

### Subscriptions

To order a subscription to SciFiNow

☎ +44 (0) 844 844 0245 (UK)

☎ +44 (0) 1795 414 619 (Overseas)

Email: [scifinow@servicehelpline.co.uk](mailto:scifinow@servicehelpline.co.uk)

13 issue subscription (UK) – £52

13 issue subscription (Europe) – £70

13 issue subscription (ROW) – £80

### Circulation

**Head Of Circulation Darren Pearce**

☎ 01202 586200

### Production

**Production Director Jane Hawkins**

☎ 01202 586200

### Founder

**Group Managing Director Damian Butt**

### Printing & Distribution

Southernprint Ltd, 17-21 Factory Road, Upton Industrial Estate, Poole, Dorset, BH16 5SN, <http://www.insite.southernprint.co.uk>

Distributed in the UK, Eire & the Rest of the World by Marketforce, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. ☎ 0203 148 3300, [www.marketforce.co.uk](http://www.marketforce.co.uk)

Distributed in Australia by Network Services (a division of Bauer Media Group), Level 21, Civic Tower, 66-68 Goulburn Street, Sydney, New South Wales 2000. ☎ +61 2 8667 5288

### Disclaimer

The publisher cannot accept responsibility for any unsolicited material lost or damaged in the post. All text and layout is the copyright of Imagine Publishing Ltd. Nothing in this magazine may be reproduced in whole or part without the written permission of the publisher. All copyrights are recognised and used specifically for the purpose of criticism and review. Although the magazine has endeavoured to ensure all information is correct at time of print, prices and availability may change. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to Imagine Publishing via post, email, social network or any other means, you automatically grant Imagine Publishing an irrevocable, perpetual, royalty-free license to use the images across its entire portfolio, in print, online and digital, and to deliver the images to existing and future clients, including but not limited to international licensees for reproduction in international, licensed editions of Imagine products. Any material you submit is sent at your risk and, although every care is taken, neither Imagine Publishing nor its employees, agents or subcontractors shall be liable for the loss or damage.

**ip**  
IMAGINE  
PUBLISHING

© Imagine Publishing Ltd 2015  
ISSN 1477-6650

**recycle**  
When you have finished with  
this magazine please recycle



PRIVILEGE.  
POWER.  
INTRIGUE.



RETURN TO LANDFALL FOR  
A BRAND NEW ADVENTURE.



[www.gollancz.co.uk](http://www.gollancz.co.uk)

Pick up or download your copy today





BBC

# DOCTOR WHO EXPERIENCE

PORTH TEIGR - CARDIFF BAY

BOOK  
TICKETS  
NOW!



## THE NEW ADVENTURE HAS LANDED

[DoctorWhoExperience.com](http://DoctorWhoExperience.com) 0844 801 2279

BBC logo © BBC 1996. Doctor Who logo © BBC 2012. TARDIS image © BBC 1963. Licensed by BBC Worldwide.

BBC